Spring Fashions number of Vogue

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The Vogue Company
Condé Nast

Price 25 cents

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Coats and Suits

It has always been our hobby to make Kenyon Coats and Suits Distinctive in the True Essentials—Style and Workmanship

Try to remember that our Name appears on every Kenyon coat or suit. You may then rest assured that you are stylishly attired, and that the garment will give you real satisfaction.

On the left is style No. 983-6, made in high grade, medium weight Velours; No. 792, Gold; No. 791, Light Blue; and No. 790, Rose; at $22.50

In the center is style No. 114-6. Coat made of high grade Jersey Glove Silk; skirt of Japanese Hand Woven Crepe, in contrasting colors. Coat made in cloths, No. 827, Copenhagen Blue; No. 826, Rose; No. 828, Heliotrope; No. 829, Moss Green; and No. 830, Gold; per suit $25.00.

On the right is style No. 109-6. Coat and Skirt of high grade Jersey Knit Wool; skirt bound with contrasting silk braid; made in cloths, No. 541, Moss Green; No. 540, Copenhagen Blue; No. 538, Corn; and No. 537, Rose; per suit $25.00.

Let us help you to get the Kenyon coat or suit you prefer. Write for large pictures of other styles and small samples of other colors, with the name of a nearby Dealer who sells them. If he has not received these new Kenyon styles, and will not get what you require, send your order with remittance to Vogue Shopping Service, 441 Fourth Ave., New York.

Kenyon Sport and Motor Coats, Overcoats and Raincoats, Palm Beach and Tropical Suits, are made in a wonderful variety of light, medium and heavy-weight fabrics, for men and women

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Exclusive "Franklin Simon & Co." models. Just received direct from Paris introducing the newest style features.

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290. **Imported French Waists** of sheer Batiste, in white, flesh color or Bisque, entirely hand-made; new flat collar, turn back cuffs and pleated frills down front, finished with hand hemstitching, front and back of waist hand-tucked. ***Special* 7.50**

292. **Imported French Waists** of sheer white Batiste, entirely hand-made; Van Dyck point collar, and turn back cuffs hand-tucked. Front of waist daintily hand-embroidered and tucked, short yoke in back of fine hand made tucks. ***Special* 9.75**

294. **Imported French Waists** of sheer white Batiste, entirely hand-made, new flat collar, turn back cuffs and double pleated frill with Van Dyck points, front and back of waist hand-tucked. Collar and cuffs all white or edged with pink or blue. ***Special* 9.75**

296. **Imported French Waists** of white Voile, entirely hand-made, with rolling collar, cuffs and double side frill, finely hand-tucked and edged with real Irish lace. Yoke back and front of fine hand-made tucks. ***Special* 11.50**

298 **Imported French Waists** of white French Voile, entirely hand-made, new flat collar and cuffs of organdie; collar, cuffs and front of waist hand-embroidered and trimmed with real Filet lace. ***Special* 13.75**

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"CORRECT DRESS"
Illustrating Everything in Ready-to-Wear Apparel for Women, Misses, Girls, Men, Boys, Children and Infants
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64—New drop-stitch ribbed front in exquisite pure silk stockings. Very sheer and lovely. In black, white, bronze, navy, beige, silver or dark gray. $3.00.

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Neckwear and Half Hose for Men

50—Finest French silk evening stockings in black, with very distinctive inserted panel of black embroidery on white. Gives very slender lines. $10.00.

1—"Superior Crepe." Over 50 colors, ranging from light pastel shades to very dark ones. Finest wearing crepe made. $1.50 each.

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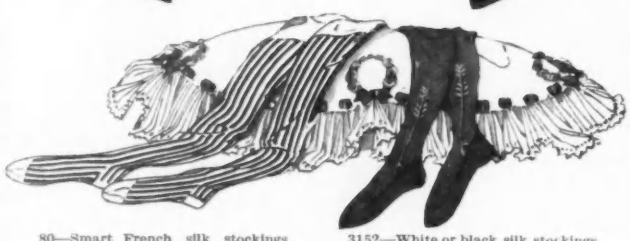
3—English printed Foulard scarfs. Hundreds of patterns in every conceivable color combination. $1.50 each. The same in bow ties, $1.00 each.

4—Club stripe Irish poplins. Made in Dublin for Peck & Peck. Hundreds of different stripe and color combinations. $2.00 each.

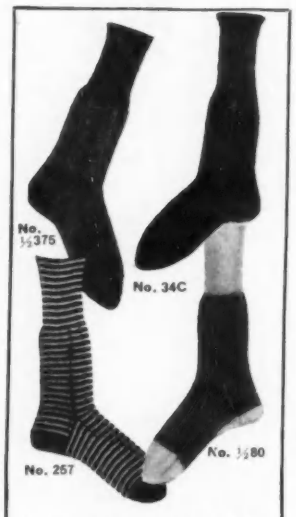
22—Superior quality white silk stockings with six-cluster stripes, in black, blue, red, purple, green or gold. A medium weight and an admirable wearing quality. $5.00.

10058—New Sport Stockings for Women. Finest quality Ribbed Scotch Wool for Golf, Tennis or Tramping. A delightfully soft texture. In white or 28 new spring shades. $3.00.



80—Smart French silk stockings with woven black-and-white stripes to the top. A very fine quality. $7.50.

3152—White or black silk stockings with hand-embroidered clocks in self or any color. Very sheer, indeed, yet of very good wearing quality. $2.00.



½375—Gray mixture with pin stripes of white, blue, purple or green. A very fine French lisle. $1.75.

34C—Very fine silk socks with hand-embroidered clocks. Medium weight with extra reinforced wear resisting toes and heels. In black, white or any color. $2.00.

257—French lisle socks of very fine quality with horizontal stripes of white with black, blue, green or purple. Hand-clocked. $2.50.

80—Finest French silk socks with woven stripes of black and white. A very superior quality. $5.00.

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"COULANT"—*Negligee of satin draped into a satin rose. In pink, blue, peach, white or lavender* **10.75**
Cap of net with lace band and edgings. Ribbon rosette and rosebuds **2.50**
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"FANTAISIE"—*Empire coat of chiffon and silk lace. Skirt of plaited crepe de chine. Wide ribbon girdle. Pink, blue, peach or lavender* **16.50**
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Mules of crepe meteor with cross-straps of shirred ribbon and rosebuds **5.75**

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Cap of cream silk net with Val. insertions. Satin ribbon and rosebuds **2.95**
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"Enjoué"

"Zephyre"

"NUAGE"—*(photographed above)—Cream lace ruffles edge this negligee of crepe de chine and add to the quaintness of the pockets. In pink, blue, peach, lavender or white* **14.75**
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Mules of crepe meteor edged with lace and trimmed with rosebuds .. **5.75**

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"ZEPHYRE"—*Skirt of chiffon with three cream lace flounces at the front. Back drapery of crepe meteor. Rosebud garniture. In flesh chiffon over blue chiffon, blue over flesh or orchid over flesh* **28.50**
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A. Gown of White Embroidered Net with three-flounce skirt edged with black net; white organdie vestee; white satin girdle. Special **29.50**

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E. Taffeta Gown,—tunic of taffeta and Spanish lace with net at bottom; sleeves of Spanish lace with taffeta cuffs; standing collar of net with lace in front; rosette buttons and girdle of taffeta. Black, Navy or Copenhagen Blue, Gray, Taupe, Wistaria, Rose or White. Special **39.50**

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A.—Girls' Dress of blue or green chambray, hand-smocked at neck, wrists and waistline. Sizes 6 to 12 years..... **$5.75**

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Helmet Hat of white straw, with band of white or navy blue ribbon. Sizes 6⅛ to 7. **$3.50**

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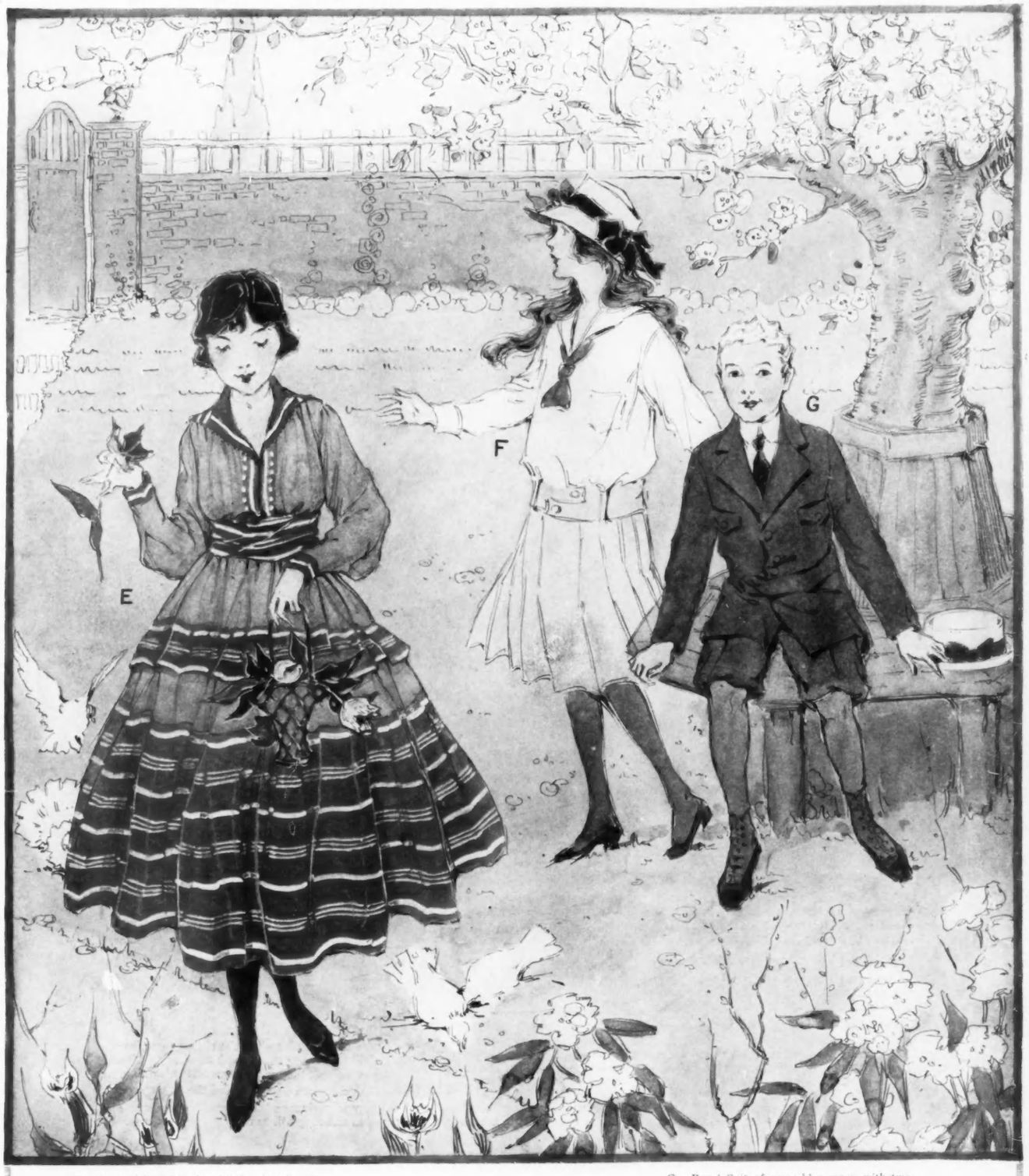

E.—Junior Misses' Après-midi Frock of Georgette crepe combined with striped summer silk in rose-and-white, Copenhagen-and-white, or navy blue-and-white. Sizes 15 and 17 years..... ***$22.50***

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The use of Q-ban Hair Tonic should be commenced in the nursery and the importance of its constant use should be impressed upon the child's mind in the beginning.

Beautiful lustrous hair in abundance is an indication of hair health. Nature gives freely the wholesome air and warm sunshine that are so essential to maintain this crowning glory, but these are not sufficient. Cleanliness is a cardinal necessity. The hair daily collects dust and germs and stores them away. Permitted to accumulate, they readily close the scalp pores, thereby preventing them from performing their proper function. Frequent washing with a pure soap, followed by a brisk rubbing of the scalp and the application of a stimulating tonic—Q-ban the perfect tonic—will send the red blood coursing through the scalp, invigorate the tissues and give life to the hair.

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A—**Paris-made Blouse, $6.95**—fine white Batiste; collar, revers and cuffs finished with two folds of French rose, heliotrope, biscuit or flesh color; these folds joined with exquisite handwork.

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D E F

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B C

D—**Paris-made Blouse, $7.95**—soft finished Organdie in French rose, biscuit, heliotrope or light Copenhagen blue; trimmed with flutings of white Organdie joined to blouse with hemstitching. New three-quarter or full-length sleeves.

E—**Paris-made Blouse, $6.95**—soft finished white Organdie, with two-toned flat collar to match the frills which are of rose, orchid or heliotrope; latter joined with hand hemstitching; also in all white.

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Your complexion when it is perfect, lends you the sweetest of charms and it charms all with whom you come in contact. When it is imperfect, the little pangs are all your own. . . .

The first impression that these remarks may make upon you is that you know all these things already. Yes, but the consciousness that your tooth is aching does not cure the toothache. It is the same with the little pangs and aches caused by ill looks. They only make your fumbling about in trying to pick your salvation across a store counter or from the deluge of advertised things all the more pathetic. More pathetic, that's all!

Are you not really shutting your eyes to every rule of common sense when knowing that there is a world-reputed Specialiste, a master in the Art and Science of Beauty, willing to guide you on your way, you fail to make instant use of the proffered guidance?

In Europe, Royalty, Society and the Stage go to Madame Helena Rubinstein for this beauty analysis. Her salons in Paris and in London are a very Mecca for beautiful women. Even now, during war conditions, this feminine instinct for beauty finds full expression.

So, too, Madame Rubinstein's New York establishment is bringing to American women the same precious satisfaction. But it is not for New York women alone that this pathway to Beauty is open. Madame Rubinstein has demonstrated times without number her ability to consult with women by correspondence and she is doing it every day successfully for the best women in your very city. Certainly, if you are in New York, a personal call enables you to meet Madame herself, who is temporarily here and tenders you her courtesy and hospitality.

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For Beauty of Normal Skin

Valaze Beautifying Skinfood ($1 and $2), Valaze Extrait ($2), Valaze Complexion Soap (70c) and Voskpasta (75c), and Valaze Complexion Powder. For cleansing during the day Novena Creme (75c), and Valaze Liquidine (from $1.50 upward), once in a while when the face inclines to perspiration. Slight massage with the non-skin-stretching Valaze Massagette ($5.25). For outdoor protection against sun or weather Valaze Sunproof and Windproof Creme ($1 and $2).

10% discount on purchase of complete set.

Blackheads, Greasy Skin and Coarse, Open Pores

At night, before retiring apply Valaze Blackhead and Open Pore Paste ($1, $2 and $5) followed by Valaze Beautifying Skinfood ($1 and $2), to be used according to special directions. During the day use Valaze Liquidine (from $1.50 upwards). When condition obstinate, Blackhead and Open Pore Paste No. 2 is recommended. In case of soreness Baume Blanc ($1.50).

10% discount on purchase of complete set.

Against Freckles, Tan and Sallowness

(Preventive and Remedial)

Before retiring at night cleanse the face with Valaze Liquidine ($1.50 and $2.75), or wash with Valaze Complexion Soap (70c a cake), then apply Valaze Beautifying Skinfood ($1 and $2) allowing it to remain all night. Before going outdoors, rub in thoroughly Valaze Sunproof Creme ($1 and $3); this preparation neutralizes the effect of the sun's rays, and powder with Valaze Complexion Powder ($1, $2.50 and $4.50). Application of coloring with Valaze Crushed Rose Leaves (75c and $3), or Valaze Rouge en Creme ($3) optional.

10% discount on purchase of complete set.

Valaze Vein Lotion

Nearly every woman when she examines her face will find on it small, wavy red lines, tiny congested or broken veins, especially on the sides of the nose and on the cheeks. These disagreeable blemishes are particularly annoying with colder weather. Valaze Vein Lotion is the only preparation known in the world used in such instances. Price, $3.00, $5.00 and $10.00 a bottle.

Against Weather-Beaten Complexions

Before leaving the house during bad weather rub in some Valaze Sunproof and Windproof Creme ($1 and $3 a pot), or Valaze Outdoor Balm "Rose" ($1.50 and $3), and dust on some Valaze Complexion Powder, in case of normal or greasy skin, or Poudre Novena when skin is dry ($1, $2.50 and $4.50). When returning home cleanse the face with Valaze Beautifying Skinfood ($1 and $2), or when the skin is very dry, with Valaze Skin Toning Lotion, Special ($2 and $4) and powder lightly. Apply Valaze Beautifying Skinfood at night before retiring and allow to remain all night.

10% discount on purchase of complete set.

In Case of Wrinkles

Valaze Beautifying Skinfood ($1 and $2), Novena Extrait ($2.50) when skin is greasy, and Valaze Extrait ($2 and $4), when skin is dry. Massage with Valaze Beautifying Skinfood. To prevent undue stretching of the skin a very cleverly constructed contrivance, the Valaze Massagette ($5.25), should be used. More active preparations are l'Eau Verte (for women up to the age of forty) and l'Eau qui Pique for women of more advanced age ($3 and $5.50) for bottle of each.

10% discount on purchase of complete set.

Relaxed Tissues

Valaze Roman Jelly ($1.50 and $3), l'Eau Verte for women up to the age of forty, and l'Eau qui Pique for women past that age ($3 and $5.50 each). Georgine Lactee ($2.50), Valaze Beautifying Skinfood ($1 and $2), Emailline ($1.50), and massage with the non-skin-stretching Valaze Massagette ($5.25).

10% discount on purchase of complete set.

Double Chin

Valaze Reducing Soap ($1.25 a cake), Valaze Reducing Jelly ($1.50), and massage with the non-skin-stretching Valaze Massagette ($5.25).

10% discount on purchase of complete set.

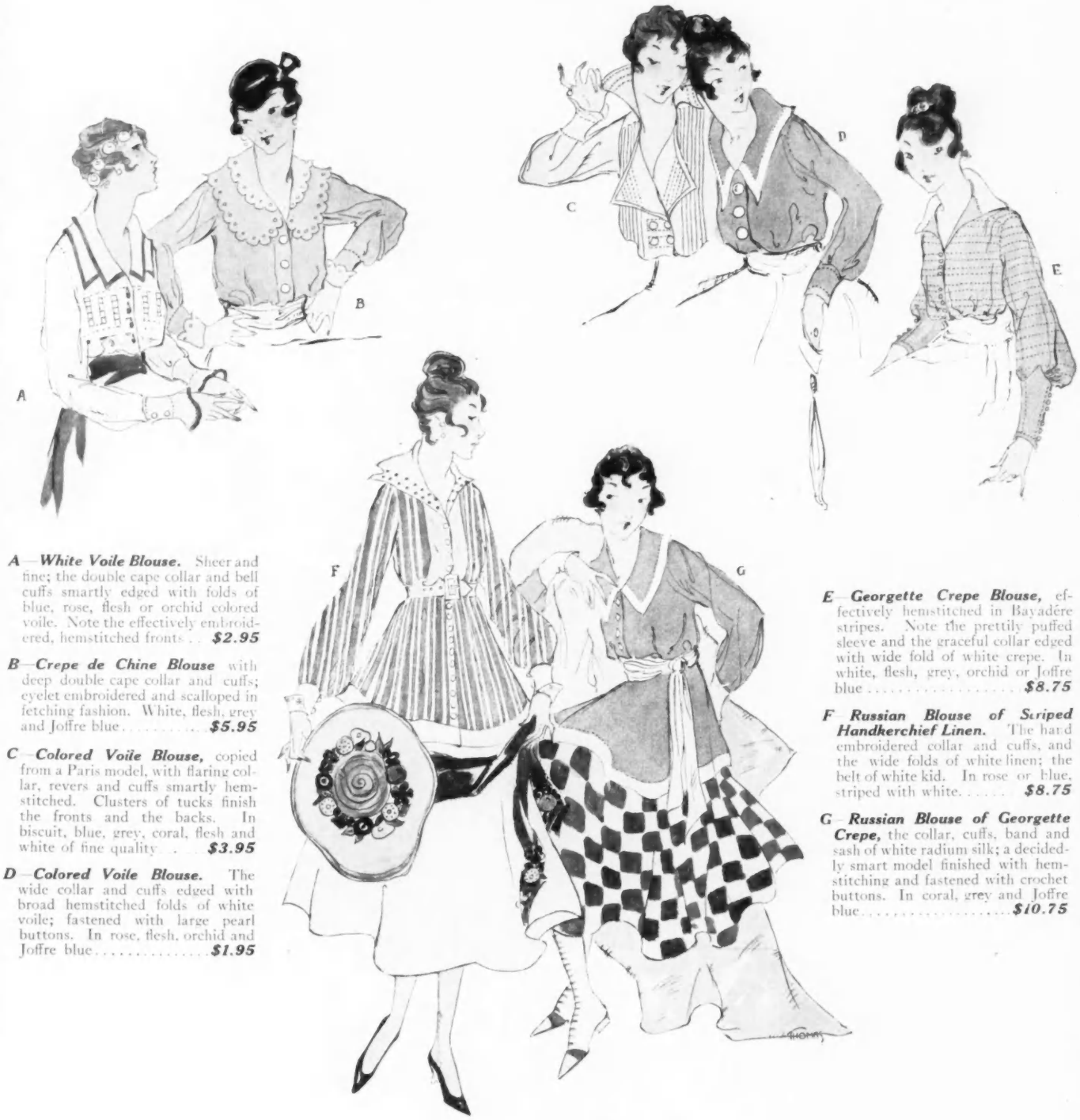
Dryness and Harshness of Skin

Valaze Beautifying Skinfood ($1 and $2) for night use, Novena Creme (75c and $1.50) for cleansing the face during the day. In the morning bathe the face with Valaze Skin Toning Lotion, special ($2). Whenever you leave the house apply Valaze Outdoor Balm "Rose" ($1.50 and $3) and powder with Novena Poudre ($1, $2.50 and $4.50 a box).

10% discount on purchase of complete set.

SMARTEST OF SPRING BLOUSES

At Especially Attractive Prices



A—White Voile Blouse. Sheer and fine; the double cape collar and bell cuffs smartly edged with folds of blue, rose, flesh or orchid colored voile. Note the effectively embroidered, hemstitched fronts . . ***$2.95***

B—Crepe de Chine Blouse with deep double cape collar and cuffs; eyelet embroidered and scalloped in fetching fashion. White, flesh, grey and Joffre blue ***$5.95***

C—Colored Voile Blouse, copied from a Paris model, with flaring collar, revers and cuffs smartly hemstitched. Clusters of tucks finish the fronts and the backs. In biscuit, blue, grey, coral, flesh and white of fine quality ***$3.95***

D—Colored Voile Blouse. The wide collar and cuffs edged with broad hemstitched folds of white voile; fastened with large pearl buttons. In rose, flesh, orchid and Joffre blue ***$1.95***

E—Georgette Crepe Blouse, effectively hemstitched in Bayadère stripes. Note the prettily puffed sleeve and the graceful collar edged with wide fold of white crepe. In white, flesh, grey, orchid or Joffre blue ***$8.75***

F—Russian Blouse of Striped Handkerchief Linen. The hand embroidered collar and cuffs, and the wide folds of white linen; the belt of white kid. In rose or blue, striped with white. ***$8.75***

G—Russian Blouse of Georgette Crepe, the collar, cuffs, band and sash of white radium silk; a decidedly smart model finished with hemstitching and fastened with crochet buttons. In coral, grey and Joffre blue ***$10.75***

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Wearing Apparel

FOR SALE—Paisley shawl opera coat, more than 100 years old. Persian design in four colors. Very handsome. Sacrifice $100. No. 232-D.

FOR SALE—Elegant camels hair shawl. Good as new, cost $500 at wholesale. Will accept $125. No. 234-D.

FOR SALE—Imported evening gown, rose brocade and silver lace. Good condition. Size 40. $20. Two fine straw hats, trimmed $8 each. No. 236-D.

FOR SALE—Latest model novelty blue serge spring suit—never worn. Cost $85—Sell $40. Size 38—skirt length 36. No. 237-D.

FOR SALE—Black net and jet evening dress. Excellent condition. $25. Blue Taffeta and serge spring suit. French model, good style. Cost $125—Sell $25; both 36. No. 240-D.

FOR SALE—Four handsome evening coats. Rose trimmed with real seal skin collar $75. White satin panne velvet $40. White broadcloth trimmed with embroidery $40. Black satin trimmed with marabout $40. No. 245-D.

SMART Spring top-coat—black velveteen, white pin-stripe, perfect condition $20. Cost $60. Size 40. Taffeta coat $10. Two handsome opera-bags. Never used $5 each. No. 247-D.

FOR SALE—Callot black taffeta dress—old blue striped skirt and pipings. Worn six times. $125. Sell $50. Hand embroidered French baby caps, never worn. No. 248-D.

FOR SALE—Very handsome evening gown, white net. Embroidered rhinestones, silver bugles and spangles over silver cloth. Latest model. Worn once. Perfect condition. Size 36. Cost $175. Will sell $100. No. 249-D.

Miscellaneous

FOR SALE—Century-old house, modern improvements, attractive Connecticut village. Suitable for antique shop or tea-room. Eighty minutes from New York City. No. 228-D.

FOR SALE—Collection of modern etchings. Either singly or as entire collection. Prices and description will be sent upon application. No. 229-D.

COUNTRY Estate in Laurentian Hills, north of Ottawa, to rent for season. Furnished house overlooking charming lake. Modern improvements. Garage, boat and bathing house. Golf, hunting, fishing. No. 230-D.

FOR SALE—Child's piqué coat with cape handsomely hand embroidered. 1½ to 3 years. Cost $30—Sell $12. Antique mahogany clock, 33 inches high, picture on door, $15. No. 231-D.

FOR SALE—Superb collection of antiques—gorgeously carved four poster, $250; cheval glass; sideboard; highboy; mirrors; claw foot sofa—other antiques. No. 233-D.

FOR SALE—Paquin embroidered chiffon wrap, slightly worn, $15; smart blue serge spring suit, bound silk braid, scarcely worn, $15; Tweed Military topcoat, new, $12; cross-saddle riding suit with puttees, $20; all Size 38; suit case and hat trunk enameled duck, $8. No. 235-D.

FOR SALE—Black Cub Bear Automobile Lap Robe—size 54"x72". Cost $125—Sell for $75. Never been used. No. 238-D.

TO RENT—In the Berkshires—for the season or by the month—a delightful log bungalow, new, completely furnished, baths—garage—garden. Write for particulars. No. 241-D.

FOR SALE—Hand-made quilt, blue and white, will sell for $50. No. 242-D.

FOR SALE—White English baby carriage—never used—cost $55. A reasonable offer accepted. No. 243-D.

FOR SALE—To settle an Estate, consisting of Real Laces, Furs, Marble, Bronzes, Bric-a-brac, Shawls of all kinds. Flat solid silverware, also odd pieces. Antique fans. Photogravures of Old Masters, etc. No. 244-D.

FOR SALE—Pair of Opera glasses, solid gold Lorgnon with Mother of Pearl $35. Solid gold fountain pen, perfectly new $15. No. 246-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the May 15th Vogue should be received on or before April 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

"THE SECRET OF GOOD LOOKS

is the secret of good dressing," a famous beauty once said. But even more recondite, we think, is the secret of dressing well at a moderate cost.

For Vogue modestly claims the discovery of this latter secret!

You may buy the most dainty frocks, the most charming gowns, the most becoming hats—in short, you can add enviable things to your wardrobe at any time by simply sitting down at your desk and answering some of the fascinating little "advertisements" that appear on this page in each issue of Vogue.

Some woman has decided to dispose of an article that is occupying an otherwise permanent place in the storeroom. She immediately sends her message in to Vogue. It appears in the "Sales and Exchanges Service" of the next issue—and another woman, perhaps in Arizona or China, writes in for it. The second woman has secured the very thing she has always wanted, and at a very reasonable cost!

On the other hand, you will find the Sales and Exchanges Service of immense value to you when you want to dispose of some article. Doubtless you would welcome correspondence with some reader who is looking for any one of the numberless household odds and ends that have no further value to you.

Make use of this department. It is conducted for your benefit exclusively. Its aim is to eliminate the waste that results from relegating useful things to the storeroom where they do no one any good.

SALES AND EXCHANGES SERVICE

VOGUE

443 FOURTH AVE. NEW YORK CITY

Wanted

WANT to buy, or exchange for diamond ring, second-hand automobile—also furniture and Victrola for bungalow. (New York.) No. 163-B.

WANTED—Smart black silk suit. Handsome separate silk skirt with dressy blouses—absolutely late models and reasonably priced. Size 38. No. 171-B.

WILL purchase for myself and daughter. Sizes 36 and 42, few afternoon and evening gowns. Also men's apparel. Size 38—must be reasonable. No. 172-B

WANTED, for lady with maid, two connecting rooms on second floor, and board, $25 per week. Near Central Park or on the Hudson, near city. No. 173-B.

WANTED—Stylish, early spring or late winter suit—also light weight garment. Size 36 or 38; waist 29 in., height 5 feet. No. 174-B.

WANTED—Spring Suits and afternoon dresses for lady thirty and girl seventeen. Size both 38. Latest models and reasonable. Regular correspondence wished. No. 175-B.

Professional Services

LADY with attractive home will care for two or three children, preferably girls, not over 10 years for the Summer. Terms $25 a week. References exchanged. No. 951-C.

YOUNG Southern lady of refinement and ability wants position as "house opener" or position as companion or secretary. Graduate of Sacred Heart Convent. References. No. 952-C.

YOUNG woman wishes position as traveling companion or secretary. Possesses boarding school and college education, and a sense of humor. References required on both sides. No. 953-C.

WOMAN designer and maker of gowns (Paris experience) desires client who appreciates individual and personal attention. New York and vicinity preferred. No. 954-C.

WOMAN of refinement wishes to care for a child. Attractive private home in Denver. Motherly care. Mountains during Summer months. $25 a week. References exchanged. No. 955-C.

COMPANION—Secretary—Young woman desires position. College graduate, some business experience, good reader, can sew, take hand at bridge, likes outdoor sports. Travel—Residence. References. No. 956-C.

REFINED, educated Southern girl of social standing wishes position as traveling companion. References exchanged. No. 957-C.

YOUNG woman of culture, college graduate specialized in reading, desires position as secretary-companion at $40 a week. References given and required. No. 958-C.

PRINCESS M. recommends her former companion, bright, cultured English widow, as social secretary. Companion-courier. Experienced Chaperone and household management. Fluent French, German, music. Certificated British Red Cross. No. 959-C

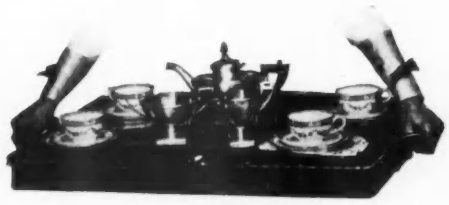
YOUNG Southern girl (French, German parentage) linguist, musical, athletic, accustomed to social usages, desires situation as companion or any position of trust during summer months. No. 960-C.

WANTED in New York City lady of refinement. One who wishes to occupy her time in high class dressmaking parlor. No. 961-C.

CULTURED Virginia lady will accept into her home child between seven and ten as daughter; temporary or permanent—$15 a week. Large grounds, water, exclusive environment. Best of references required. No. 962-C.

The Cross "Table-Tray"

The Cross "Table-Tray" of solid mahogany throughout, or French grey enamel finish, with Ivory white trimmings, is ideal for serving afternoon tea, cocktails, or after-dinner coffee. It is carried, as a set tray to the desired place, here a slight pressure of side springs (without releasing hold on handles) opens the legs,—and a sturdy table is formed. When through using, pressure on side springs brings legs up into place and out of sight, a tray again! Price of tray: $17.50



(1)

Tray with legs folded under and out of sight for carrying, four rubber pads prevent marring table tops, etc.

Set for tea: pot, creamer and sugar basin of silver plate, Adams design, border engraving, complete: $30.00

Royal English Worcesterware, flower festoon design, cups and saucers, each: $1.50. Service plates, each: $1.00

(2)

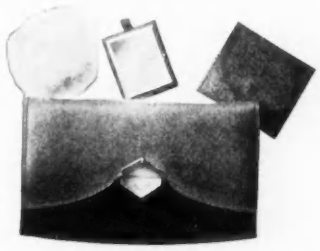
Same tray with legs partly open (or closed) by slight pressure of fingers on springs under handles at sides.

Cocktail and smoker's set: shaker, new design, silver plate, quart size: $8.00; humidor, silver plated, taking 50 cigarettes: $9.50; smoker's lamp, crystal and plate: $4.50; nest of ash trays, glass and silver plate: $9.75; fluted glasses engraved with cock, each: $1.00

(3)

Same tray, with legs fully open and in place. A slight pressure on spring at sides folds legs again up into place, forming tray.

Demi-tasse set: pot, creamer, sugar basin and tray of odd design, silver plate: $24.00; cups and saucers, Lenox ware, in "Old Ivory" shade, each: $3.00

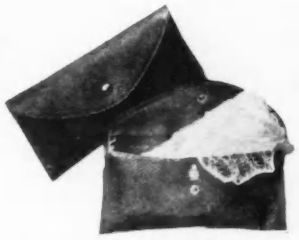


An envelope purse of colored pin seal, silk lined with lower flap in contrasting black patent leather, and enamel clasp: two extension pockets and framed compartment containing combination mirror, pin cushion, and hairpin pocket, leather coin purse, adjustable handle at back, 7¼ x 4½ inches: $12.00

Gold plated monograms, of two or more letters, made to order from: $2.00

A folding travelling picture frame in pliable colored morocco, moiré silk lining, mica protection:

Card Size		Cabinet Size	
5⅛x3¾ inches over all		5x7 inches over all	
1—Opening	$2.75	1—Opening	$3.75
2—Openings	3.50	2—Openings	4.50
3— "	4.25	3— "	6.00
4— "	5.25	4— "	8.00
5— "	6.00	5— "	8.50
6— "	7.00	6— "	9.50



A clever combination shawl or veil of crocheted Shetland wool in satin lined case of colored grained morocco leather, 7¼ x 3¼ inches: $6.00

A ribbon case (at right) of colored glazed calfskin with gold border design, white satin lining, bolt of baby-ribbon and bodkin of silver plate: $3.75

A complete poker case of frosted morocco, leather lining: 100 chips in four colors, two packs of cards in extension compartments, 6¾ x 4¾ x 2¾: $10.00

Mark Cross

WORLD'S GREATEST LEATHER STORES

404 FIFTH AVENUE
NEW YORK

89 Regent St. LONDON — 253 Broadway NEW YORK — 145 Tremont St. BOSTON

Special Mail-Order Service for Out-of-Town Patrons
Catalogue Sent Upon Request

WHOLESALE DEPARTMENT
2 West 37th Street

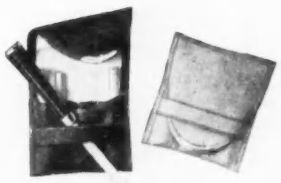
ESTABLISHED 1845
MARK CROSS
TRADE MARK
LONDON
ACTUAL MAKERS

O Modified Rapture!

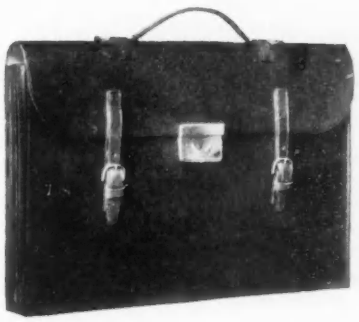
In spite of modern Winter's habit of not arriving till Spring, the magazines are already in a froth of enthusiasm over "the vernal season"; and "wanton Spring" is accredited with all that's new in Art, Fashion—and Nature.

At such times there is danger of exhausting one's superlatives.

Regarding Cross wares: we prefer merely to say—with the discreet Spring poet, "How old to tell of,—how new to see."



An exquisite cigarette-holder, of colored Ivory, gold mounting, with four quill stems, in pin morocco case, pastel shades, gold mounted flap, silk lining, 2⅞ x 2¾ inches: $7.75



A portfolio or brief case of sturdy tan or black hide, 15 x 10¾ inches: with 1-pocket: $7.00; 2 pockets: $9.00; 3 pockets: $10.50; 4 pockets: $12.00. Without lock: 20c less

Modart Corsets

Front Laced

MODART

MEANS A MODEL OF PERFECTION IN THE CORSET WORLD.

Mme. Demure of Paris will take certain materials and make a gown for 600 francs (about $120). The village dressmaker will take the same material and make a gown for $30 or $40.

Why the difference?

Every woman knows it lies in the style of a famous Parisian gown maker as compared with a village gown maker. One has it and the other does not have it. What is true of gowns is even more true of corsets. The woman who will stop to consider a moment should remember that the corset is the basis of all effects in gowns. Good corset—good gown effect. Bad corset—bad gown effect.

When she can get in the MODART Corset the skill and designing genius of Mr. L. T. Jennings, it is well worth her while to go into the store carrying the MODART line of corsets and try them on. She should embrace the opportunity as eagerly as she would embrace the opportunity to try on the gowns of some famous Paris gown maker, for Mr. Jennings, as a corset designer stands higher in his line of work than many of the well-known Parisian gown designers stand in their line of work.

The style and comfort of the MODART Corset can not be explained. They must be seen and felt. An actual trial fitting is the positive and easiest understood proof. The MODART Corset embodies all any woman can expect of a corset for it has style—comfort—expert workmanship and a high quality of materials throughout.

The boning in MODARTS will not rust or make a permanent bend at the waistline. It is made of clock spring steel—the most perfect corset boning ever produced—and upon the boning depends the permanence of the style lines.

All MODART Corsets lace in front, because in a corset, front adjustment is the correct method of adjustment. The absence of laces at back gives form and wonderful smoothness in gown fitting.

MODART Corsets are guaranteed to give the highest decree of satisfaction in wear and shape-keeping qualities.

"*Most Any*" Corset Won't Do!

"*Most any Medicine*" wouldn't do if you were ill, would it? You want the *particular* medicine for your specific ailment.

And, if you really care about having a good figure—about retaining your youth long as possible—about increasing your grace and charm—then "*most any*" corset won't do either.

You want the *particular* corset for your specific figure needs.

Naturally corsets differ—in just the proportion that the abilities of their designers differ. So—to be certain of getting the best corset for your figure—it is essential that you select one created by a designer of known skill and reputation.

In the world of corsetry Jennings is generally accounted the foremost designer. *He designs. Modart Front Laced Corsets exclusively.*

If you desire a corset that will fit you perfectly—permit you to breathe easily, give you utmost freedom, mold your figure into permanent lines of grace and at the same time conform with prevailing styles—we urge you to have a trial fitting of the Modart corset, the only way you can truly appreciate its style and comfort.

Most designs $5 to $15. Some $3.50. The Modart style book of spring designs will be sent you on request.

The following shows the class of merchants who sell Modart Corsets

Boston, Wm. Filene's Sons Co.
New York, John Wanamaker, Saks & Co.
Washington, D. C., Woodward & Lathrop.
Pittsburgh, Joseph Horne Co.
Cleveland, Wm. Taylor, Son & Co.
Detroit, J. L. Hudson Co.
Indianapolis, Wm. H. Block Co.
Chicago, Carson, Pirie, Scott & Co.
Chicago, Marshall Field & Co.
St. Louis, The Famous & Barr Co.
Kansas City, John Taylor Dry Goods Co.
Dallas, Texas, Titche, Goettlinger Co.
Salt Lake City, Walker Bros. Dry Goods Co.
Portland, Lipman Wolfe & Co.
San Francisco, Raphael Weill & Co.

NEW YORK OFFICE
553 Fifth Avenue

MODART CORSET COMPANY

(2)

STUDIO AND SHOPS
Saginaw, Michigan

America's Foremost Specialists

Models Illustrated on Sale in all our Stores

New York
Brooklyn
Philadelphia

OPPENHEIM COLLINS & CO

Cleveland
Buffalo
Newark

Models Illustrated on Sale in all our Stores

34th Street—New York

Misses' Tailored Suits—Exclusive Models

No. V 577—Misses' Suit of fine Serge in Navy also Velour checks in Black and White, Gold and Black; self convertible collar of white broadcloth; new model skirt **29.75**

No. V 578—Misses' Suit of Serge or Gabardine in Navy, Copen, Black and Rookie; full flare coat with fancy belt, collar of self material trimmed with taffeta; new model skirt . . **25.00**

No. V 579—Misses' Suit of Tan Gabardine also Navy Serge; collar, cuffs and border of Taffeta; yoke back with inverted pleats. New model skirt **29.75**

No. V 580—Misses' Suit of Gabardine in Navy, Black and Tan; flared coat, inverted pleats at back. Patch pockets of self material; detachable faille silk vest and collar; paneled skirt . **27.50**

No. V 581—Misses' Suit of Velour Check in Black and White, also Tan Gabardine and Navy Serge; collar and cuffs of faille silk; Smart skirt **37.50**

Smart Fashions for Limited Incomes

The April 15th Issue of Vogue

THE next Vogue, and to many the best Vogue, is dedicated to Smart Fashions for Limited Incomes—a subject to which one might easily devote not simply one issue, but a whole year of Vogue. There are treated not only the inexpensive things, but those articles of particular value which, at any cost, are a good investment. Good style in dress is not dependent upon income, but on information.

To dress well, one must have either taste and time or taste and money—time to plan and make things economically, or money to buy them extravagantly; in either case, taste.

Vogue unquestionably has the taste, and in the April 15th issue, takes time to plan your wardrobe economically. This Smart Fashions for Limited Incomes Number tells how half your old wardrobe can be made over smartly, and what you can buy to freshen up the other half at small expense.

Vogue is emphatically a magazine to be trusted. Its fashions are both advanced and distinctive—as welcome to the woman of ample means as to the one who must economize on her wardrobe.

Vogue's Pattern pages can be of great help to you now. Do you realize that Vogue will cut to your individual measure the pattern of any costume featured in the Smart Fashion pages? This is just one of the ways in which Vogue is economically useful.

But make sure of getting this number. If you purchase Vogue from a newsdealer, order it from him now. The newsdealer orders just the quantity he has sales for, because unsold copies of Vogue are not "returnable" like other magazines. Only by telling him in advance that you want a certain issue, can you be sure of getting it.

CONDÉ NAST
Publisher

VOGUE

443 Fourth Avenue, New York City

EDNA WOOLMAN CHASE
Editor

V20—Wood Weather Vane—For the porch rail, decorated in bright colors. Has a spread of 14½" and is 18¾" high. $2.50

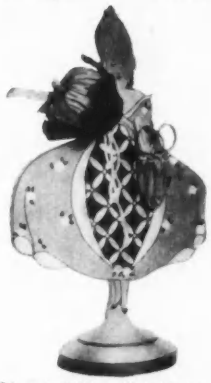
V4—Black Glass Sweet Meat Dish—7" high, 7" diameter.....$2.50

V7—Pottery Flower Pot—With black silhouette subjects on white background 5", $1.75; 6", $2.25; 7", $3; 8", $3.75; 10", $5

V 16—Enameled Tulip Almond Tray—5" high, in tulip colors, with 1½" crystal lining; $2.50 each or $4.50 the pair

V8—Crystal Table Decoration—One of the very new low bowls with crystal flower block and two china birds $2.50 Waxed water lily, extra.....$ .50

V2—Black Glass Table Decoration—Consisting of black glass bowl, 12" in diameter, black glass flower holder, two white china birds, one white china butterfly. Price complete (without flowers).....$5.00
Separate prices:—
12" bowl.....$2.50
14" bowl.....$3.50
White china birds or butterfly.....75c each
Black glass flower block.....$ .75
Waxed water lily extra.....$ .50
V3—Black Glass Candlesticks—Square shaped, 7¼" high.....$3.00 the pair



V6—Lingerie Ribbon Girl—Decorated in colors. Bouquet holds spool of pink or blue ribbon with scissors and bobbin in pocket, 11½" high.....$5.00

THE season's newest and most striking ideas for gifts, assembled at Ovington's, are here presented for the first time.

Make your selection with complete confidence that though you might search through a thousand shops you would find nothing more distinctive and novel than these Ovington Ingenuities.

Send for the Ovington Gift Book

OVINGTON'S
314 Fifth Avenue
NEW YORK

V17—The Window Girl— stops your window from rattling on windy days, $1.25 each; $2.00 the pair

V10—Tid Bit Stand of Wood—Decorated in black or cream with pink roses and topped with a china bird, 16" high. $7.50

V5—French Boudoir Lamp—Empire figure in old rose or blue enameled wood, 14" high with 7" shade to match.....$10.00

V18—Goldfish Globe of Crystal—With white swan and green sea weed decoration. 1 gallon size 8" in diameter, $1.50; 2 gallon size 10" in diameter, $2.50; 3 gallon size, 12" in diameter, $3.50

V9—Enameled Bud Vase pink, blue or yellow, $2.50 ea. $4.50 pr.

V11—Croton Set—Soap dish, toothbrush holder and tumbler in Bohemian decoration.....$5.00
V12—Toilet Bottles—to match, $2.00 each; 6 for $10. Croton Set and 6 bottles, $13.50. Bottles labelled for ammonia, peroxide, cologne, alcohol and 20 others.

V1—Perkins Ash Stand—English Butler in black, with striped waistcoat, 36" high, $4.50

V21—Silvered Crystal Gazing Ball—For garden or indoors, 8", $6; 10", $7.50; 12", $10; 14", $12.50; as shown on stone pedestal, $40

V14—Enameled Jonquil Flower Holder or Candle Stick—5" high, $2.50 ea. or $4.50 a pair

V15—Tulip Twine Holder—Colored petals, green foliage, 10" high—$3.50

V19—Miss Dainty Dangles—Coat hanger decorated in brilliant colors, $1.75 each; $3.00 the pair

V13—"Bobs"—The Bull Dog Doorstop of black glass with brilliant eyes and gilt collar, 7" high.....$5.00

V22—Crinoline Girl Flower Box—Of wood, decorated in gay colors, 16½" high, 11" long and 5¼" wide; tin lining for plants.....$7.50

The

GOSSARD CORSET

Has Won Millions *of* Wearers in 15 Years

Why?

THE principal reason is shown on this page. This woman is typical of more than a million, living all over the world, who find a certain refinement, comfort, and exclusiveness in style, which is completely reflected only in Gossard front-lacing corsets And of other definite reasons there are many.

More actresses wear Gossards than any other corset. The same is true of nurses, fashion writers, athletic instructors and business women. In social life, one will find the leaders in any city permanent friends of Gossards. In Paris, Buenos Aires, London, Chicago, New York and Sydney, is this especially true.

Couturieres such as Hickson, Marguerite, Meier and hundreds of other designers insist on Gossards for their designing foundation.

In a Gossard your back line is natural, just as Nature intended it should be. Your bust is supported, *not* raised. Your shoulders, if heavy, rest *inside* your corset. Your hips are reduced, or if you are slender, they may be made smooth and symmetrical. Doctors say "your health is safeguarded in a Gossard."

Whether you sit, ride or walk; stand, golf or motor; swim, dance or exercise; your Gossard corset is the same snug-fitting, easy garment. It wears.

Priced at $2.00, $2.50, $3.50, $5.00, $6.50, $7.50, $8.50, $10.00, up to $25.00 and $60.00.

To assist you in the selection of the Gossard you need, we have prepared a living model booklet showing the nine ideal figures. Your figure type is shown, photographed. You may obtain this booklet at your dealer's, or write us and a copy will be mailed you.

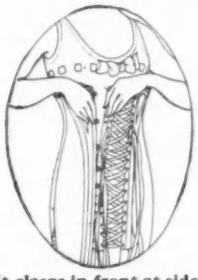
The H. W. Gossard Co.

Largest Makers of Fine Corsets **CHICAGO, U. S. A.**

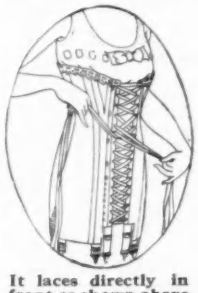
The Canadian H. W. Gossard Co., Limited

TORONTO, CANADA

A Gossard Is So Easy to Put On



It clasps in front at side of lacing as shown above



It laces directly in front as shown above

Merveilleux—a lustrous, supple, all silk fabric, somewhat heavier than taffeta—makes up wonderfully in this new model. It has a style character that is delightful. In Blackberry, Navy, Gray, Black and White. **$29.50**

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June **Garden Furnishing Number.** Living out of doors—the pergola and garden pottery—flower boxes—pools and statuary.

July **Small House Number.** Twenty inexpensive houses—economies in fireproof houses—evergreens—the remodeled farm house.

August **Motor Number.** The automobile at home on a farm—garages—motors in suburban life—community improvement.

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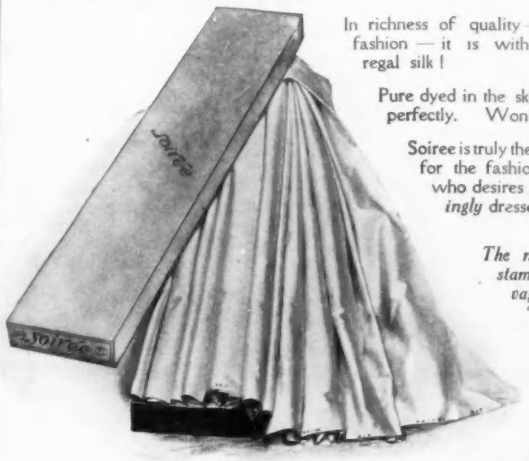

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In this list are printed the best and most reliable schools in the country—Boys'—Girls'—Vocational—Colleges, and Camps. Use this Directory as a convenient reference guide to the best schools of America.

BOYS' SCHOOLS

PAGE			PAGE
22	Bordentown	Repton	19
19	Holbrook	Ridge	22
22	Lakewood	St. John's	19

GIRLS' SCHOOLS

21	Allen, Miss	Lasell Seminary	21
22	Beard, Miss	Lyon, Mary	20
20	Baldwin	McClintock	21
19	Bangs & Whiton	MacDuffie	21
20	Beechwood	Macintyre & Talguen	19
22	Belcourt Seminary	Marymount	19
20	Bishopthorpe	Marshall, Miss	20
22	Bristol	Mason, Miss	19
21	Canivet, Mme.	Martha Washington	22
21	Cambridge	National Park Sem'y	22
21	Chamberlayne	Ogontz	20
20	Cowles, Miss	Oaksmere	18
22	Chevy Chase	Outdoor (Miss Chaires)	20
20	Deverell	Open Air (Cynwyd)	20
19	Dow	Paul Institute	22
20	Dyker Heights	Pine Manor	21
22	Ely	Rogers Hall	21
22	Ely, Junior	Rye Seminary	19
22	Fairmont Seminary	St. Margaret's	22
19	Flannardrigh	Scoville	19
19	French	Scudder	19
22	Gateway	Standish Manor	21
19	Glen Eden	Springside	20
21	Guild & Evans	Sweetbriar	22
22	Gunston Hall	Tewksbury	19
21	Hall, Miss	Wallcourt	19
22	Hillside	Washington College	22
21	House in the Pines	Waynflete	21
21	Howard Seminary	Wheaton College	21
19	Knox	Willard, Emma	19

VOCATIONAL AND SPECIAL SCHOOLS

Alviene, Dramatics	20
American Academy Dramatic Arts	20
American Montessori	20
Borderi, Mme.	22
Brenau Conservatory Music	22
Conklin, Secretarial	20
Connecticut Froebel	22
Chicago Academy of Fine Arts	21
Elinor Comstock School Music	20
Home Place	22
Los Angeles School of Art	22
Lynch School of Art	20
McDowell School Dressmaking	20
Maigelle, Mme. Helene	20
Master School of Music	20
Miller, Secretarial	20
Modern Art	20

(Continued on page 23)

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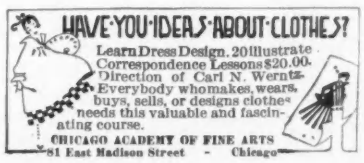

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(Continued from page 10)

National School Arts & Crafts	20
National School Domestic Arts & Sciences	22
N. Y. School Fine & Applied Art	20
N. Y. School Music & Art	20
Northwestern School Oratory	21
Noyes School Expression	21
Phila. School Design Women	20
Salon Studio of Fashion	22
School Lip Language	21
Taylor Company, S. T.	20
United States Secretarial	20
Wood, Miss	20

BOYS' CAMPS

23	Champlain	Namaschaug	23
23	Culver Summer	Penn	23
23	Wampanoag		

GIRLS' CAMPS

23	Abena	Quanset	23
22	Aloha	Sargent	23
23	Annung	Teconnet	23
23	Beau Rivage	Tela-Wauket	22
23	Coomoosie	White's	23
23	Cottage	Winnahkee	23
22	Farwell	Winneshewauka	23
22	Ken-Jocketee	Wyndcroft	23
23	Pine Knoll	Wynona	23

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You can make no mistake in selecting one of these camps for your son or daughter to attend this summer. We are confident that every camp presented on these pages will meet the full approval of Vogue readers.

If, however, you wish any further information regarding camps, write to Vogue. We have personally investigated every summer institution of recognized merit and will gladly do all in our power to help you. Write us a letter to-day.

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ENGLISH SHAMPOO, the genuine product of Dr. Evan-Williams, London, is sold in the U.S. and applied at the new & enlarged offices of Henna Specialties Co., 505 Fifth Ave., N. Y.

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MISS HUBER—Hairdressing, Shampooing, Hair Goods, Manicuring, Scalp Treatment. Miss Carney—Chiropodist. 8 W. 40th St. (Opp. Public Library) Bry. 1020.

BICHARA—PARIS AND LONDON. Bichara's Henna Poudre brightens & tones the hair; Shampoo Delice lightens & strengthens fair hair. Natura Co., sole agts., 461 5th Ave., N.Y.

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(Continued)

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LOUISVILLE SHOPPING—Gowns made to individual measure. Highest references in 20 states. Correspondence cordially invited. Mrs. A. T. Wheat, 517 West Hill St., Louisville, Ky.

Shopping Commissions
(Continued)

ROSEMARY BOURKE—Specialist in smart dressing for women of wealth or moderate means—no charge. Wholesale connections. Ref. Write for Spring offerings. 265 Lexington Ave., N. Y.

MRS. E. A. ENOS, Englewood, New Jersey. General Shopping. Interior Decorations. No charge for services. Telephone Englewood 1271.

Social Secretaries

LET US ADDRESS YOUR ENVELOPES, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N.Y.C. Tel. Plaza 7947.

COLLEGE and High School Graduates who have specialized in a course at the Scudder School for Secretaries, 322 W. 72d St., at Riverside Drive, N.Y.C. Telephone Columbus 4779.

THE GIFTS YOU SEE IN WINDOWS

Less than two years ago, John H. C. Nevius occupied desk room, sublet from another firm, sufficient for carrying on his business of supplying decorative novelties to the better grade of gift shops.

With a celerity of growth from which the mushroom derives no small part of its fame, the Nevius shop has now taken its place among the first of those shops which cater to the more delicate public taste.

When a visitor went into Mr. Nevius' shop the other day, he exclaimed, "Why, here are the things I've seen so often in gift shop windows and wondered where they came from!"

Of course Mr. Nevius does not supply *all* the gift shops in the country, but he does a great many of them. Whenever your eye is caught by an attractive door stop, or a vari-colored set of dinner favors, original bookends, dancing dolls, or brightly painted novelties, you may be reasonably sure that the objects of your vision emanated first from Mr. Nevius' brain and later from his workrooms.

Mr. Nevius is assisted in his work by a corps of helpers among whom are a daughter and two sons. The original character and extreme good taste of their workmanship, combined with more than a year of advertising in the Shoppers' & Buyers' Guide, has won for it a prominent position in the windows of nearly every gift shop in the country.

Social Etiquette

ETIQUETTE taught by Social Secretary. All questions answered free with 10 lessons for $1. Complete course $10. Best authority. Mlle. Louise, 118 West 57th Street, New York.

"STEPPING STONES" to the best and most unusual shops, are these little advertisements. Vogue recommends their services to you.

Social Stationery

MONOGRAM & engraved stationery for correspondence. Prices from $1. Designs, Samples & Booklet free on request. Estampe Co., 132 W. 23rd St., N. Y. C.

COAT OF ARMS—Note Paper or Correspondence. Cards, Colored, Plain Envelopes—One Quire, Boxed $2.50, any registered name. Dept. A, John Frick Jewelry Co., 18 Maiden Lane, N.Y.

Smocks and Smocking

E.Z. SMOCKING PATTERNS (2 yds. in length, 25c ea.) 12 diff. designs—blue or silver transfers. Simplified Smocking book & 3 designs, $1. Illus. Cat. Helena Buehler, 39 S. 10th St., Phila., Pa.

Special Costumes

SCHNEIDER-ANDERSON CO. 16-18 West 46th Street New York City. Tel. Bryant 8450.

Specialty Shops

STUFFED GOOSE GRAB BAG. Gay goose, stuffed with 20 imported toys. 21 in. high. Price $1.50. Distinctive ideas in Gifts. Catalog. Studio Shop, Studios 20, 21, 23, 96 5th Ave., N. Y.

THE LIGHTHOUSE WEAVERS make most charming bags for every purpose, baskets, cushions, rugs and hand-woven novelties. The New York Association for the Blind, 111 E. 59th St.

FLUTTERING BUTTERFLIES, Natural colors, mounted on steel wire and wooden peg to insert in flowerpot, fern dish or bouquet. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

MISS MOORE—SPECIALTY SHOP, 4438 B'way, Chicago. Many new features added to our specialties for children. Send for catalog. Dancing frocks for Misses & Young Girls.

GIFT BOOKS in delightful formats. Mosher editions, art books. Louise Brigham Box furniture. Send for catalog. Tel. Spring 9791. Washington Sq. Book Shop, 137 Macdougal St., N. Y.

BERTHA LOBIG. Specializes in knitted and crocheted Silk or Wool Sweaters, Afghans, Skating-Caps and Scarfs. Lessons given. Also Materials, monograms stamping. 8 W. 37th St., N.Y.

MISS MOORE. We have added many new features to our specialties for children. Send for catalog. Attractive dancing frocks for Misses & Young Girls. 547 Boylston St., Boston.

SPECIAL ORDERS SHOP Interior Decoration—Novelties—Gifts, Trousseau Accessories—Bridge Prizes. 20 W. 39th St., New York. Phone Greeley 2410.

DISTINCTIVE ARTICLES chosen with discrimination at home and abroad for anniversary gifts, auction prizes, and suitable favors for $1. The One Dollar Shop, 8 E. 37th St., N. Y.

1. SO MANY HAVE ASKED US (See 2) —How to pronounce Glebeas Adoration —The name is pronounced Glee-Bay—Glebeas Importation Co., 4 E. 30th Street, N. Y.

2. A RUSSIAN NOBLEWOMAN SAID "Your Glebeas Adoration reminds me of my country—it's divine—I love it for it has such distingue individuality."

3. SEND TO US 20 CENTS (Stamps) For a charming petite bottle (Enough for two weeks). Glebeas Importation Co., 4 E. 30th St., N. Y.

4. GLEBEAS DBLE RUSSIAN VIOLETS With all the delicious odor & beauty too. Generous bunches. Prettily boxed $3.50. Pd. Glebeas Importation Co., 4 E. 30th St., N. Y.

Spring Openings

TAFEL, 44th St., Opp. Astor Hotel, N. Y.
Suits — Evening Wraps
Gowns — Millinery
Your inspection of our Spring Models invited.

COMMISSION SHOP for women's work Spring showing of attractive negligees, shirt waists & children's clothes. Sport skirts, new model, $12.75; hats to match $8. 366 Mad. Ave., N. Y.

B. GORDON—51 W. 37th Street, N. Y. Creators of Ladies' Suits and Wraps. Only finest fabrics used. Suits from $50 up. Telephone 2481 Greeley.

Stenciling

STENCIL CRAFT STUDIO, 309 5th Ave. Our own exclusive designs stenciled on sport hats and dress. Furnishings for Shore and Country homes.

Studios to Let

MRS. H. V. FURNESS will rent her suite in Carnegie Studios for small recitals, lectures, etc., at moderate rates. Conveniently located. Call or write for particulars.

Table Delicacies

TEA OF THE MANDARINS. Extra curio Chop Formosa: choicest pickings from the Imperial gardens. ½lb. tin $2 postpaid. Quantity limited. The Anglo-Ceylon Co., San Francisco.

YOU CAN TRAVEL AT EASE through miles of interesting shops by following the Shoppers' & Buyers' Guide.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Table Delicacies—Cont.

SALTO NUTS—WONDERFULLY GOOD—Mixed, many kinds. Send $1 for trial box (12 oz. net). Made only by Hatch. He pays the parcel post, 1223 B'way, N. Y. Booklet.

KENTUCKY GOODIES from the South's Exclusive Caterer sent anywhere—Celebrated Tutti-Frutti Layer Cake, Rum Cake, Marshmallow, Marshmallow Devil's Food, also

WEDDING CAKES AND DISTINCTIVE Caterl (Weddings, Receptions anywhere). Orig l le Decorations, Bon-Bons. Illus. booklet. Benedict's, 554 S. 4th St., Louisville, Ky.

VALLEY FORGE Whole Pure Cereals, Flours, Breakfast foods, & Cereals of whole wheat, buckwheat, rye, oats, barley, rice, & corn. Recipe Booklet. Great Valley Mills, Paoli, Pa.

Tea Rooms

COLONIA TEA ROOM—379 **5th Avenue**
Breakfast
Luncheon
Afternoon Tea

THE TALLY-HO, 20 E. 34 St., opp. Altman's. Luncheon 65c. Afternoon Tea 35c. Southern Dinner 85c. "Picturesque, novel experience." N. Y. Herald.

AT THE ROSE GARDEN it is a joy to lunch, sip tea, or dine amidst such dainty surroundings. Delicacies for home parties described in new booklet. 36 Central Park South.

THE CLOVER TEA SHOP makes an appeal of simple refinement. It combines moderate charges with thoroughly pleasing surroundings. Northwest corner of 59th St. & Madison Ave.

THE PICCADILLY TEA ROOM
The last word in tea dainties, tempting luncheons and dinners. Open Sundays.
172 W. 72nd St., near Broadway.

WHITE SWAN TEA HOUSE
bids thee welcome at 28 West 46th St.
Luncheon—afternoon tea.
Chinese delicacies.

THE YELLOW ASTER DINING-ROOM
17 West 35th Street Opp. McCreery's
Highest Class Home Cooking
Luncheon 60c. Tea Dinner 85c

THE YELLOW ASTER
Dinner 6 to 8. Tel. 2023 Greeley.
Wed.—Chicken Maryland, Corn Fritters.
Sat.—Broiled Spring Chicken, Hot Waffles.

THE ROOFTREE INN where the lover of the picturesque can enjoy both the cookery and the quaintness of a typical English tea room.
5 West 28th Street.

AN ADVENTURE! A visit to the 57th Street Restaurant, Shop & Gallery where will be found many of the good things of life.
24 West 57th Street, N. Y.

Toilet Preparations

GERBAULET LAIT Antiphilique, an excellent bleach & astringent. Price $1.00; at leading stores or direct from Gerbaulet Institute 560-5th Ave., N.Y. Visit or corresp'd'ce invited

THE CONNOISSEUR & beauty-loving man or woman is never without Buena Tonic, the skin astringent lotion. Any toilet dept. or ppd. $1. Jean Wallace Butler, 422 S. Hoyne Av., Chic.

PATE GRISE, for aging & ugly hands. "Friend of middle-age." Banishes tell-tale "crepiness," restores beauty. P'pd $2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

GARDENIA CREAM unlike any other, gives immediate pearly whiteness, yet permanently beautifies skin. P'pd $2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

DAMASK Rose Tinting Powder for refined women. Not "make-up." Justifiable as white powder; gives cheeks "soupcon" of color. P'pd. $1. Aurora Spec's Co., Lowell, Mass. D'pt. B. B'let.

PLEXO EVENING WHITE gives throat, shoulders & arms that soft, creamy look. Does not rub off. 35c a tube at Macy's, McCreery's, Altman's, Gimbel's, Riker-Hegeman's, etc.

CHARMANT FACE POWDER—refreshing, beautifying, invisible. White, Flesh, Pink or Rachel. 25c & 50c per box. Ppd. Charmant Specialty Co., 136 B. Liberty St., N. Y. C.

EXORA Face Powder, Cold Cream, & Rouge produce wonderful results. Sold at Macy's & all large drug & dry goods shops. Send 5c for free samples. Charles Meyer, 107 W. 13 St., N.Y.

INDISPENSABLE for the Hand-Bag, Attar Tropical Face Powder, all shades, pure & velvety. With chamois powder-puff. Sizes 50c & $1. The Theo. Ricksecker Co., 131 Lafayette St., N.Y.

JABON CURATIVO de BARRIE, a pure, white complexion soap of the highest quality, scented with famous Spanish perfume. Send 2c stamp for sample. Barrie, 21 Pearl St., N. Y.

FLORAL QUEEN FACE CHARM and Powder used alternately, Beautifies and permanently benefits. $1.00 Samples of both 25c. Booklet, Mme. Gejee, 66 Brooklyn Ave., Bklyn, N. Y.

BLUSH OF INNOCENCE face powder. Light, more adhesive than French powders. Odor exquisite. White, brunette, flesh & rose. Box $2 Sample 25c. By mail. V. E. Schratz, Detroit, Mich.

Toilet Preparations—Cont.

BAYBERRIE BALM—Waxy, wonderfully soothing. Wards off colds & grip. Cold weather comfort for chapped lips & skin. Agreeably aseptic. 50c. Sign of the Pine, So. Wellfleet, Mass.

QUINLAN FACE POWDER—Unlike any other, assists in permanently beautifying the skin; gives impalpable bloom and lustre. $1 per box. Bklt. 166 Lexington Ave., N. Y.

FRENCH LIQUID ROUGE, gives a natural Flush and cannot be detected. 75c and $1.25. Booklet on request. Natura Toilet Preparations, 461 Fifth Avenue, N. Y.

DIRECT TRADING by mail. Distinctive powders, all shades, tissue & cold cream. Popular prices. Booklet. Duchess Boudoir Specialties. Suzanne Spalding, 2650 B'way, N. Y.

MOSELEY'S "SPECIAL"—A French creme that all women love. Hides years, results immediate, keeps sweet indefinitely. ¼lb. $3; ½lb. $5. Moseley's, Dept. 14., Boston, Mass.

Toys

STERLING TOYS and many beautiful novelties for house & garden, child & grown-up. Garden Sticks, Animals and Birds. Hand-painted Children's Gift Shop, 7 W. 45th St., N. Y. C.

WOODEN TOYS & FURNITURE for little people. Playgrounds planned & equipped. Send 25c for sand shovel & catalog. Wooderaft Shops, Inc., Morristown, New Jersey.

Traveling Accessories

JOYFUL TRAVELING IRON & BOARD, absolute traveling necessity, fits any suit case. Circular free. O. F. Hildebrandt, 537-39th St., Rock Island, Ill.

LIKLY 5-yr. Guaranteed **LUGGAGE.** Ask no favors of the baggageman. Wardrobe, Dress, Steamer Trunks, Traveling Bags & Suit Cases. Bazar Du Voyage, 311-5th Av., 32 St., N.Y. Catalog

Trousseaux

WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

ORIGINAL WEDDING GOWNS now so much in vogue, made to your individual idea and order. Write or call.
Homer, 11 W. 37th St., N. Y. Greeley 5265.

Unusual Gifts

"THE WINDY-WEDGE"—two useful and funny little "anti-rattlers" in box.
Rhyme on cover.
Post paid, 75c

"THE WEDGE-KITS"—four saucy black cats, all different, ready to "fit in" anywhere. Decorated box with rhyme.
Post paid $1.50.

WILE-AWAY BOX, for convalescence, birthdays or journeys. Each absolutely individual and to order. For grown-ups and children.

FILLED WITH DELIGHTFUL SURPRISES
Prices, $5, $6, $7.50, $10 and up
Elizabeth H. Pusey,
16 East 48th St., New York City.

GIFT SHOPS, Art Stores, Florists, etc., may now have the opportunity of seeing Carbone's interesting potteries, china, glass and basketry. Salesman now on road. 342 Boylston St., Boston.

UNUSUAL GIFTS from the Orient. Many new to America. Booklet "V" on request. Shopping in Chinatown my specialty.
Bertha Tanzer, 20 West 30th St., N.Y.

GIFT SHOPS carry
Ernest Dudley Chase's
Practical Gifts and
dainty cards. Boston.

HAMILTON INDIAN BLANKETS, the gift DeLuxe, Radiant colors for home and den. Modest shades for motor robes. Book free. Shuler & Benninghofen, Dept. 17, Hamilton, Ohio.

ART WARES MFG. CO., Indianapolis, Manufacturers, designers, & decorators of art wares from all the rare woods—featuring hand-decorated wares, including Aquariums and Stands.

QUAINT, hand-made Knitting Baskets; beautifully lacquered & decorated. Ample for sweater materials, $3.75. Hanging Fern Baskets, $1.85. Hilltop Studio, 717 Woodland Av., Duluth, Minn.

KNEELING PAD for the Garden, $1.50. New ideas for Easter giving in our gift portfolio sent upon request. Bleazby Shop of Gifts, Fine Arts Building, Detroit, Mich.

BEAUTIFY YOUR HOME—Real butterflies & flowers in woven trays & coasters—or vases & baskets woven any color to match room. Illus. Cat. Squantum Spec. Shop, Squantum, Mass.

IT'S MARVELOUS what some men can do. Surprise your friends with a hand-clipped miniature silhouette, $3, $2, $1.50 each. Money refunded if no satis. Arts & Crafts Imp. Co., 25 W. 8 St. N.Y.

Unusual Gifts—Cont.

LORD & TAYLOR'S ROYCROFT SHOP
Book Stands of Hand-wrought Brass. An unusually handsome gift, and always useful; $1.50 & $2.50. Booklet. Fifth Ave., N.Y.

A BOOK dedicated to woman. Twelve 8 x 10 engraved Photos in color with quotations. Youth to Old Age. Your name on cover in gold. Laura Cave Hunter, 300 W. 109 St., N. Y. C.

MT. VESUVIUS INCENSE BURNER $1.00—New, novel, incl. box Jap. incense. Diffuses delightful frag. Both sent prepaid, $1. Ill. folder describes compl. Hosbach Co., 392 5th Av., N.Y.

BUNNY BUD VASE, Canny-Cat Candlestick. Tipperary Twine Dog. Whimsical concerts in sawed wood—boxed with gift card $1 to $5. Manfd. by L. N. Doud, 98 W. Main, Norwalk, O.

UNIQUE ARTICLES FOR PRIZES and gifts for all occasions in great variety. Write for illustrated Price List. Lycett Importer,
317 N. Charles St., Baltimore, Md.

CAPE COD FIRE LIGHTERS in polished brass, $3.50. Wrought Iron, $7.50. Hammered Brass, $10. Hammered Copper, $10. Booklet—on request. Cape Cod Shop, 320 5th Ave., N.Y.

HAND KNIT Sweaters. Orders taken in all sizes, styles, colors, in silk and all yarns. Also accurate directions and yarns sold. Write 29 Drexel Bldg., Philadelphia. Mail orders only.

PANDORA gift box for children—Week end vanity bag, Tallies, Flower pots, original designs, Lamp shades, Trunk trays & closets fitted with decorated boxes. Mrs. Estes, 18 W. 45 St., N. Y.

PETER RABBIT $1.25. Send for circular. Sand Bunny 35c. and Toss Bunny 35c.
Mistress Patty V.
Comfort, No. Cambridge, Mass.

FOUNTAIN PEN HOLDER—unusual in color and design, a useful & beautiful gift, $3.50, at The Parsonage Studio, 241 Madison Ave., N. Y., near 38th St.

Upholstery

BIRNS' SHOP—103 West 37th St., Alterations on Furniture, Hangings, etc., as well as making special pieces at our shop. Mattresses made for comfort and durability.

Wall Paper

RICHARD E. THIBAUT, INC. Wall Papers. Thibaut wall covering are artfully designed and colored to express the true spirit of modern decorating.

RICHARD E. THIBAUT, INC., Wall Papers. At any of the Thibaut stores there is an unusual selection from which you may choose.

RICHARD E. THIBAUT, INC., Wall Papers. Madison Avenue at 32nd St., N. Y.
Washington Heights, 3621 B'way, N.Y.
Bronx, 485 Willis Avenue, N. Y.

RICHARD E. THIBAUT, INC., Wall Papers. Boston, Mass., 96-98 Federal St.
Newark, N. J., 141, 145 Halsey St.
Bklyn, N.Y., Flatbush & DeKalb Aves.

Wedding Specialties

"THE WEDDING"—a brochure on wedding stationery & correct usage; other features of wedding interest. Mailed free. Jaccard Jewelry Co., 1018 Walnut St., Kansas City, Mo.

Wedding Stationery

WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

100 WEDDING ANNOUNCEMENTS $6.75 or Invitations, hand-engraved, 2 sets of envelopes. 100 Calling Cards, $1.25. Write for samples V. Ott Engraving Co., V. 1035 Chestnut St., Phil.

WEDDING STATIONERY. As engravers to foremost families, we may be depended upon for authentic styles. Write for portfolio of samp. John B. Wiggins Co., Est. 1857. 124 S. Mich. Blvd., Chicago.

Wholesale Gift Shops

DAY CRAFT NOVELTIES for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet, send to N. S. Day, Springfield, Mass. Samples at 225-5th Ave., N.Y.

ANNETA VILLARI CO., 402 Madison Ave., New York. The wonderful Porto Rico Filet Tiré Linens sold and sent on memo. to responsible parties. Write for terms.

EASTER CARDS AND BIRTHDAY CARDS
Dainty children and formal designs engraved and hand-painted.
H. L. Woehler, 116 E. 13th Street, New York.

BLACK LION NOVELTY SHOP, 607 Boylston St., Boston, originators & manfrs. of song bird twine holders & duck rubber handboxes carried by the most exclusive shops.

Wholesale Gift Shops—Cont.

SUMMER SHOP PROPRIETORS
are invited to inspect our display of Distinctive Gift Novelties. They cover a wide range & are attractive useful & profitable.

WE REPRESENT The Pohlson Galleries, Palmode Shop, Haeger Pottery, Leather-smith Shops Nat'l Toy Mfg. Co., Lawson Studios, Butterworth & Gardiner, 225 Fifth Ave., N. Y. City.

ARTS & CRAFTS NOVELTIES at popular prices. A profitable line for resort shops. Catalogue to allers only. The Craftsman Studios, 191 ulton St. Brooklyn, N. Y.

ATTRACTIVE and **UNIQUE ARTICLES** suitable for Easter business. Wholesale only. If stock is low write for catalog. The Little Workshop, 443 Clermont Ave., Brooklyn, N. Y.

MANUFACTURERS selling wholesale only, direct to Gift Shops, twine holders, door porters, engagement pads, book ends, breakfast trays, baskets, etc. Ellis Studios, 145 E. 23d St., N. Y.

UTILITY ADAPTO toilet cases as traveling accessories in demand year round. In leather, silks & cretonnes. Sell dealers only. Send for illus. & prices. Stern Specialty Co., 40 E. 22 St.

JANE GRAY CO., 2 E. 23rd St., N. Y. C.
Art shops will find an attractive
line in cretonne porch pillows & bags.
Kuddles, bed time dolly, $5.50 a dozen.

QUICK SELLING Gift Shop Novelties, trade prices, made by The Woodcraft Shops, Inc., Morristown, N.J., now at their N.Y. showrooms, 333-4th Av., chg. of Frank Wadsworth Jenkins.

ONE OF VOGUE'S regular large advertisers offers some particularly good ideas in the new Spring Catalogue, sent upon request. Address Gift Agency, 314 Fifth Avenue, New York.

GIFT SHOPS Looking for unusual and ingenious ideas in decorative objects should ask for the Spring Catalog of one of Vogue's largest advertisers. Address Gift Agency, 314 5th Av., N.Y.

NOVEL GIFTS. Send for Spring Catalogue of one of Vogue's largest advertisers.
Address Gift Agency,
314 Fifth Avenue, New York.

WHO'S WHO IN GIFTS. Only the smartest latest, and most seasonable gift shop lines are featured in "Le Dernier Cri"—the "Show Shop Magazine."

HELPFUL INSTRUCTIVE ARTICLES—"The Gift Shop in the Making," "Everyday Art," "Gossip of the Shops," "Service Please" and other splendid articles make

LE DERNIER CRI invaluable to the wholesale and retail gift shop. Summer Gift Shop Number out April 1st. Issued quarterly. Copy 15c. 50c. per yr. Le Dernier Cri, Gd. Rapids, Mich.

NEVIUS is an originator and not a jobber. He carries over three thousand distinct things for gifts, many of them not to be had elsewhere, all unusual and attractive.

NEVIUS REPRESENTS MAYFAIR, Fifth Avenue, N. Y., and shows among their things very exquisitely painted tin things at prices no higher than quoted on greatly inferior articles.

NEVIUS has purchased the Torii Shop's wholesale business in fine carved wood. Quality and finish will be maintained. Goods will be offered at most attractive prices

NEVIUS' assortment of china butterflies and birds in half a hundred shapes and colorings and beautiful quivering butterflies among the flowers is worth seeing.

NEVIUS prizes Philippine products. Baskets for summer, very beautiful, very great variety, moderate cost, shown by Nevius only. Also Malay, Chinese, Mexican and American Baskets.

NEVIUS' ORIGINAL SILVER THINGS. Mayfair Cradles for christening gifts. Washington sleeve links, gold and silver, creamers, sugars, salts, blue, glass lined, copies of originals.

"JOLLIKINS" is the name of the unnamed novelty referred to in an earlier notice. Funny, catchy, useful, different and altogether original. Nevius, of course, 217 East 38th Street, N. Y.

NEVIUS' useful things. Parsons Nut Bowls Hearth Brooms, Cape Cod Fire Lighters, Lustre Tea Sets, Child's Chair, Shelf Steps, Book Ends, Paul Poiret Pots.

INEXPENSIVE NOVELTIES from 10c. to 50c. each. Music Balls, Trays & Covers boxed. Handy Dandy, Bridge Pencils, Coat & Skirt Hangers, Tiny Tot Pens & Pencils, Crawling Bugs, etc.

NEVIUS' UNUSUAL TOYS include Bed time Figures, Bowling Sets, "Scout & Scout Jr.," Rocking Toys, Storiators, Japanese Ducks, Noah's Ark and Easter Things.

NEVIUS announces the granting of patents on his Door Stops and Cord Venders and cautions manufacturers and dealers not to offer infringing numbers to the trade or at retail.

NEVIUS will visit many of our large cities through April, May and June. Those interested in seeing his things should write for itinerary and appointment.

Willow Furniture

McHUGHWILLOW FURNITURE for
town and country houses.
Joseph P. McHugh & Son,
9 West 42nd Street New York, N. Y.

Are You Marooned? Are You Out of the Swim?

Are you an assassin of joy? A dinner depresser? A bane, or a blight, at supper? Are you a conversational half portion; an intellectual side dish? If so, you should

Come to the Party!

Every issue contains:

THE STAGE: First-night and behind-the-scenes views of the newest plays—with portraits.

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THE ARTS: Illustrated news and criticisms of pictures, architecture, books, sculpture.

HUMOR: The most original and amusing works of our young writers and artists.

PEOPLE: Striking and unusual portraits of celebrities who help make New York a brilliant, fascinating carousel.

SPORTS: An illustrated panorama of golf, tennis, football, racing, polo and a dozen other outdoor and indoor sports.

ESSAYS AND REVIEWS: By intellectually stimulating essayists and critics.

PARIS AND LONDON: The latest diverting news from the European capitals.

DANCING: Outdoor dances, indoor dances, rhythmic dances, cosmic dances,

FASHIONS: From Paris, London and New York for all discriminating men and women.

DOGS AND MOTORS: Photographs of the best-bred dogs and the best-built motors, with descriptions and timely discussions of them.

SHOPPING: An index to the best shops, what they sell, and a shopping offer that is bound to interest alert men and women.

Do you like parties? If you do, then you should not lose a moment's time in accepting this invitation to a twelve months' party in the heart of New York. Don't miss it! Music! Singing! Theatricals! Dancing! Evening Dress! You simply MUST come to this party for sophisticated people as the guest of Vanity Fair.

Your own blood relatives won't know you!

You positively won't know yourself when you get back home after those twelve busy months in what is now the gayest capital of the world. And, which is much more to the point, your friends won't know you either. *Your own blood relatives won't know you.*

They'll probably think you're some visiting European crowned head in disguise. Such aplomb! Such ease of manner, such habiliments *de luxe*, such wide learning, such brilliant wit, such many-sided culture, and oh! such exquisite savoir faire.

Don't linger in outer darkness

We can't bear to have you remain a dweller in darkness; a soul shut off from happiness; a being languishing in personal isolation, perhaps even in social ostracism; a heart unhappily removed from the enlivening influences of the arts, graces, pleasures and refinements of life.

So just hop on to Vanity Fair's special, all-Pullman, all-anthracite, all-vestibuled buffet and drawing-room express, and come and pass twelve crowded and hectic months in New York—without leaving your own home, and without spending a penny more than the $3 necessary to pay for your round-trip ticket.

P. S.—The party is none other than a year's subscription to that most successful of all the new magazines—that monthly merry-go-round of New York life—

What ten notables say:

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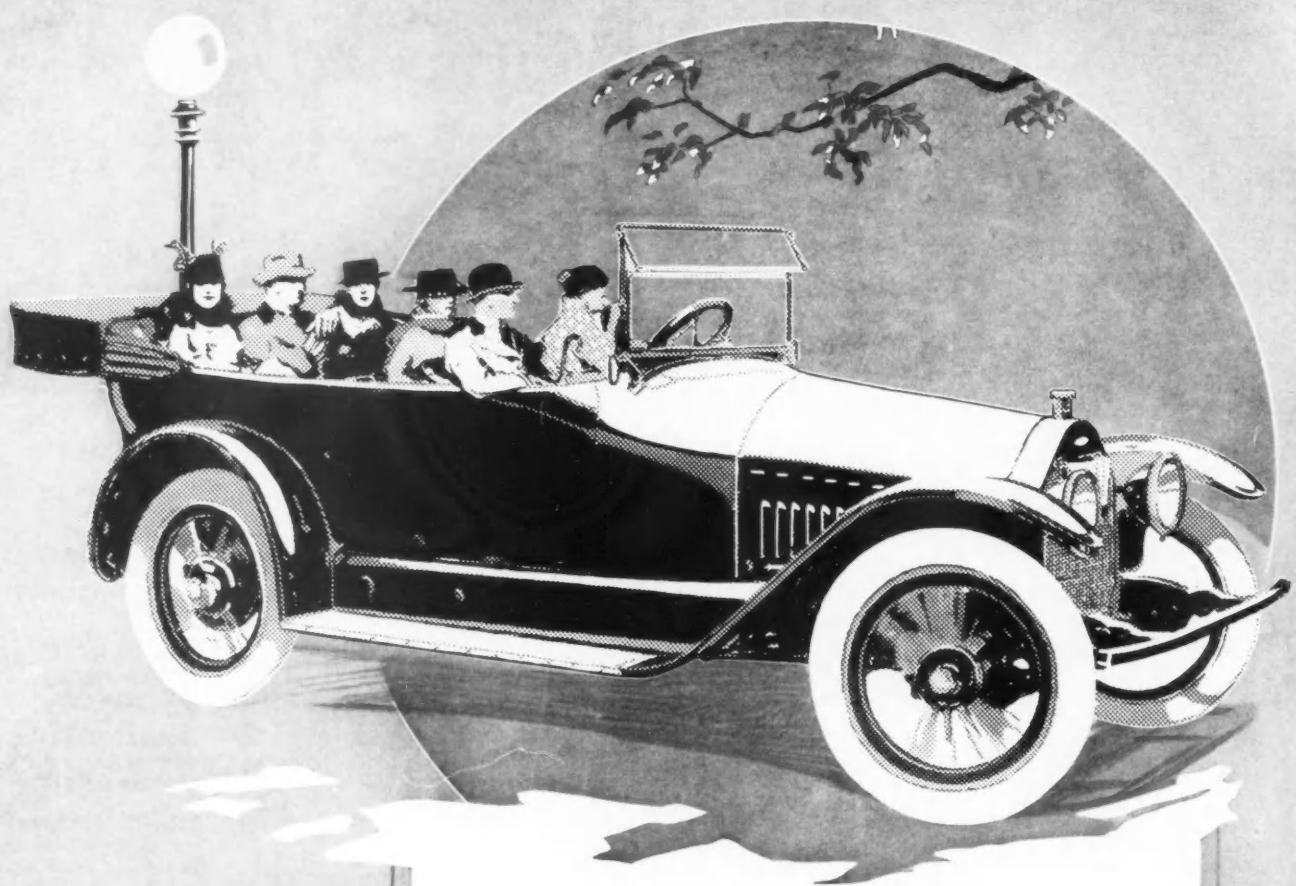

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This season there are many BON TON models, back lace and front lace, for all figures from the little miss to the matron, in different heights, lengths and materials at prices $3.50, $5, $6.50, $8, $10 and upwards, and they are now being shown

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ANYTHING that can be bought is on sale in New York. The Vogue Shopping Service can get you anything you may want. Look for the detailed announcement on page 172 and write today.

A question you, too, ought to ask and have answered if you would possess the loveliest charm a woman can have—the irresistible and appealing beauty of daintiness.

A QUESTION ASKED
Yes, and an answer given —about stopping perspiration

Page 1050 Journal American Medical Association, September 18, 1915

Question: "What harm will come of stopping perspiration which normally comes under the arms?"

Answer: "No harm comes from stopping the perspiration under the arms; that is, there is no damage in the failure of this limited excretion of sweat."

THIS human nature—or perchance mere mysterious woman nature—to talk and wonder and wonder and talk over the things we *don't* know about, *want* to know about and *could* know about did we but ask a simple question in the right place.

This is what many of us are still doing about the question of excessive perspiration. We conjecture together—"I'm just afraid to stop perspiration!" "Helen told me that she read somewhere that it didn't hurt to stop it just in certain places." "But you know they always say 'it's healthy to perspire.'" "Would you do it, Caroline?" "Well-l-l, I don't know-w-w." "I'm a little bit afraid."

—and in the meantime, we bother with dress shields, have our gowns and blouses ruined by perspiration stains, and "do" dances, dinners, teas, receptions, theatres, and all the other things we have to do in constant dread lest the slightest odor be noticeable or moisture visible to those about us.

The saving act would be to ask our own physicians a simple question like the one quoted in the panel at the left. 'Twould be no sooner asked than answered, and the answer, too, would be like to that in the panel. For this question and answer are taken from the Journal of the American Medical Association, which is the national sum total of medical knowledge.

HOW TO FIND RELIEF

It is recognized by medical authorities today that relief from excessive perspiration of the armpits, feet, hands, etc., must be sought in local treatment, a treatment which will correct the local irregularities without affecting the general condition of the body.

Odo-ro-no—the toilet water for excessive perspiration—has been formulated in the laboratory of a specialist to meet this need for local treatment. It is quickly applied to the affected parts at night, and is as harmless as the witch hazel that soothed your childish bruises. One application not only does away with all perspiration odor for many days, but leaves the parts to which it is applied naturally dry and dainty. Most people find two or three applications a week all they need to relieve them completely.

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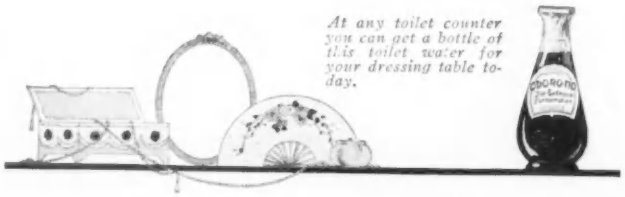
Odo-ro-no is put up in the unique bottle shown on the dressing table below. You can get it at any toilet counter, 50c and $1. Trial size, 25c. In Canada, 35c, 70c, $1.40. By mail postpaid if your dealer hasn't it, with a booklet explaining fully the cause of excessive persiration and how to correct it. Address THE ODORONO CO., 402 Blair Ave., Cincinnati, Ohio.



At any toilet counter you can get a bottle of this toilet water for your dressing table today.

NOTE: Thousands of women, and men too, are beginning to realize what an unnecessary mistake they have been making about perspiration. If YOU are troubled in any unusual and puzzling way by perspiration, or have experienced any difficulty in finding relief, won't you write us now? Your queries will be gladly answered. We know we can help you find the relief you've wanted. See address above.

Yours in "the quest for daintiness ended,"

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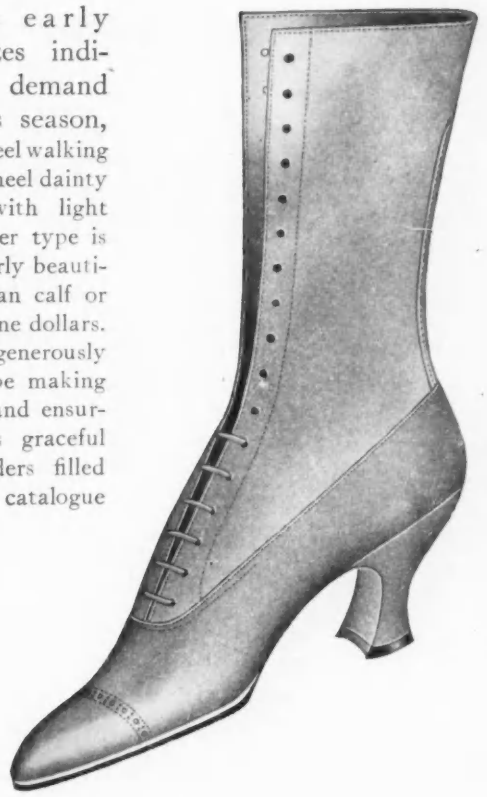
ARLY **Paris**

STRAWS on early spring breezes indicate a wide demand for tan shoes this season, both for sturdy low-heel walking boots as well as high heel dainty shoes appropriate with light dresses. Of the latter type is illustrated a singularly beautiful model in russet tan calf or deep brown kid, at nine dollars. Hand work has been generously bestowed on this shoe making it very comfortable and ensuring retention of its graceful contours. Mail orders filled intelligently. Spring catalogue on request.



Andrew Alexander
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Travel

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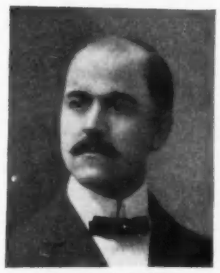

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A copy of Vogue's Spring Pattern Catalog is all wrapped up and waiting for you. Just as soon as you request it —a postal card will do—it will be addressed properly and sent on its way. The catalog is entirely free of charge. Better hurry! Vogue readers are clamoring for it.

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New York
443 Fourth Avenue

Chicago
17 North State Street

Philadelphia
Empire Bldg., 13th and Walnut Streets

Boston
149 Tremont Street

Here Vogue plays Hostess, and invites you to play Guest. Your coming to Vogue's pattern rooms does not mean that you must buy patterns. We invite you to talk "Dress" with us entirely without obligation.

Here you may study the newest fashions, exactly reproduced in Vogue pattern form. Some of these are shown to you in realistic frocks of colored crinoline, life size and convincing. Others are shown to you in water color sketches, photographs, and black and white sketches.

Here, you will see samples of the loveliest, newest fabrics from foreign and domestic looms—silks, brocades, chiffons, and tub materials for Spring country wear.

So, when you are in the shopping district, we invite you to drop in and rest a bit, and avail yourself of Vogue's advice about clothes in general, and your clothes in particular.

Vogue patterns are also sold at the Vogue pattern Agencies, which are situated at

San Francisco
Ye Gift and Favour Shop,
162 Post Street

Montreal
Children's Shop,
15 McGill College Avenue

Baltimore
Flower House Studio
517 N. Charles St.

London
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Mme Pauline

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NEW YORK CITY

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PARIS
NEW YORK

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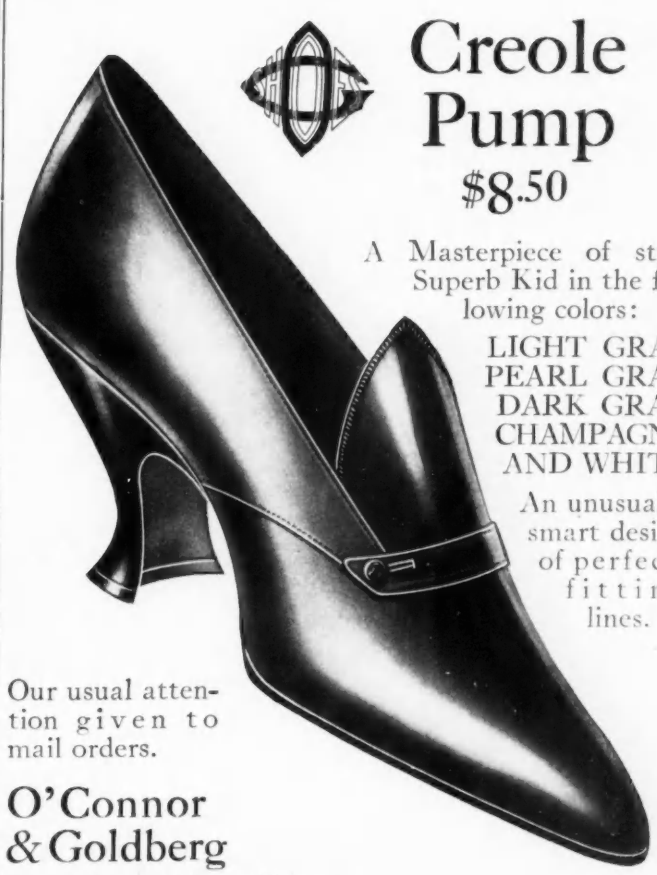

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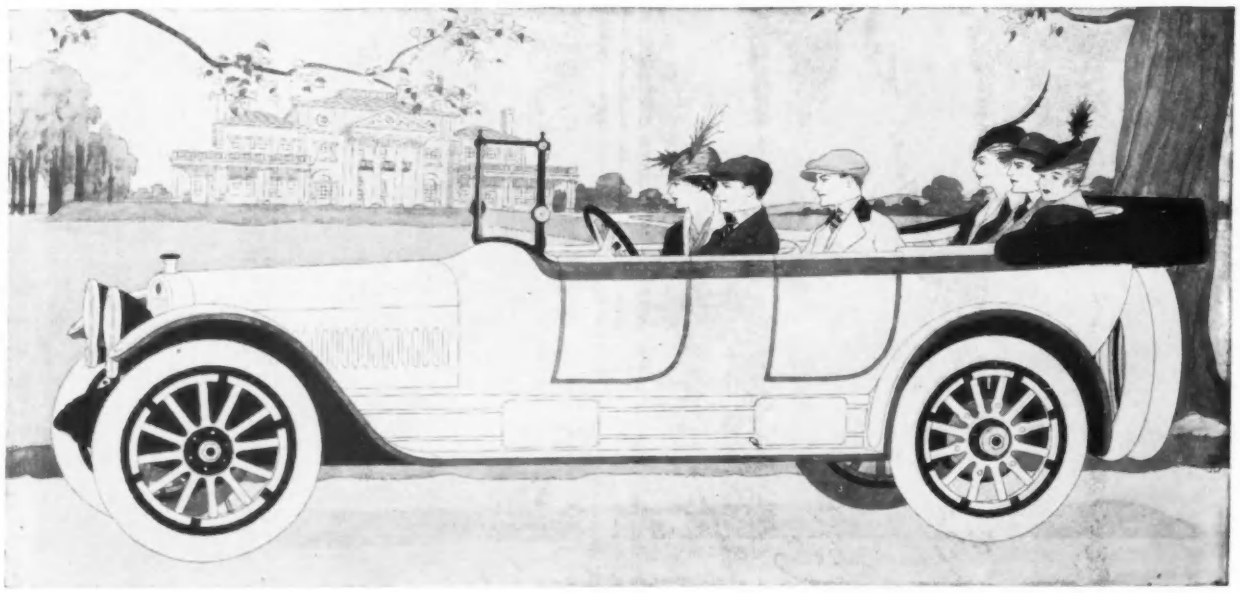

Just so Long as People have Eyes

they will always pay admiration to beauty. And it is a great error to buy a car lacking this distinction. * * Beauty never requires apologies, nor explanations. It is accepted everywhere at face value, as proof of quality, because *only those makers who take the time to build excellent cars ever take the additional time to make them really beautiful.* * * Commonplace cars look monotonously alike, and that monotonous repetition defeats beauty. But the genuinely superior car, designed and finished to meet the exclusive personal taste of its individual buyer, stands out cheerfully as the well-built and carefully selected possession of one who is accustomed to the good things of life. The visible beauty of his car is in harmony with its mechanical excellence. * * You can have everything that is desirable in a motor car when you order a Winton Six. * * Let us talk it over with you.

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It means that Goodyear Cord Tires as manufactured products have come unscathed through a fiery furnace of test and demonstration; that they have been proven pre-eminent by the experience of four exacting manufacturers.

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AKRON
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is the name of the author, and is an inviolable guarantee that it is a Gorham production. To this rule there are no exceptions, for we affix our trade-mark to nothing which is not the work of our hands nor produce anything whose authorship we are not proud to acknowledge.

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Silversmiths and Goldsmiths
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This number of Vogue is the

SPRING FASHIONS NUMBER

It includes eight pages of the newest Vogue patterns

The next Vogue will be the

SMART FASHIONS *for* LIMITED INCOMES NUMBER

Dated April 15

APRIL 1, 1916

VOL. 47. NO. 7: WHOLE NO. 1044

In this issue the *Grandes Maisons* of Paris say a final word as to the spring mode. It will interest you to see with what accuracy Vogue has foretold for you this mode, even to the extent to which period fashions have influenced it and to the insistence of the counter-balancing influence of the "*Style Moderne*," which is, —but just what it is, Vogue describes and illustrates for you in the Paris Letter of this Spring Fashions Number.

THE PALM BEACH SEASON

Of course we all know that as those nomads known as "the fashionable world" could not go to the Riviera or spend their usual month at Monte Carlo, they did, perforce, go to Palm Beach for those inclement months which stretch between Christmas at Tuxedo and the April season at the Virginia watering-places. How this changed the usual atmosphere of Palm Beach, who went there, and what they did there, Vogue knows, and if you care to turn the pages and read —not while you run, but while you sit comfortably in the spring sunshine of your sun-parlor—Vogue will tell you all this, and also what Palm Beach thought of the spring's modes, and will show you some of the smartest costumes which were worn there.

NOT SPEAKING OF FASHIONS

But perhaps you have had enough of fashions. Then perhaps the latest pictures of Mrs. Vernon Castle and of Geraldine Farrar, with a bit about their future plans, may interest you. Quite recently the architects, sculptors, and mural painters held their one important exhibition of the year, and of this, also, Vogue has something to say, and its saying is accompanied by reproductions of representative works.

If neither fashions nor arts claim your attention, let us suggest that Vogue has not forgotten that this is the season of home furnishings. A noted decorator with original ideas as to color and a superior indifference to period furnishings has recently decorated and furnished a studio house for himself. On pages 68 and 69 are shown many views of this house, accompanied by a full description of the rooms. On page 72, Vogue tells you of a studio which makes unusual and exclusive furnishings to order; and in the pages devoted to special shops it shows much novel and attractive furniture in wicker or painted wood, which is designed especially to furnish the summer home.

A PLEA FROM VOGUE

Speaking of summer homes, we can not, at this season of the year, allow an issue to go to press without including in it an entreaty addressed to all our subscribers, that they, without fail, give us three weeks' notice of any change of address. Though this demand may seem excessive, we beg that they accept our assurance of the necessity for it and mail us, three weeks in advance, a card giving both the old address as it appeared on the last wrapper received, and the new one.

Cover Design by Helen Dryden
Sales and Exchanges – – – – – – – – – – – – – – – – – 14
Mrs. Edwin Gould—Photograph – – – – – – – – Frontispiece
The Final Decisions of the Paris Openings—Illustrated – – 43–47
Hats of Lucie Hamar—Photographs – – – – – – – – – – – 48
From Jenny—Illustrated – – – – – – – – – – – – – – 48–a
To Easter, the Easter Bride—Illustrations – – – – – – – 48–b
Worth Gowns the American Girl—Illustrated – – – – – – 48–c
By Royant, Georgette, and Martial et Armand—Illustrations 48–d
Paquin and Jenny: Their Frocks—Illustrated – – – – – – 49
Beer Gives Skirts a Wide Berth—Illustrations – – – – – – 50
From the Old World into the New—Illustrations – – – – – 51
Mondaines and Modes at Palm Beach—Illustrated – – – 52–53
The Chansons Vivantes of Lady Duff-Gordon—Illustrated – 54–55
Monna Delza and a Part of Doucet's Collection—Photographs 56
Miss Geraldine Farrar—Photograph – – – – – – – – – – 57
The Flower Show, for Every Lover of Flowers—Illustrated – 58
Buzenet of Paris Establishes Itself in New York—Illustrated 59
Paris Pays Homage to Period Fashions—Illustrated – – – – 60
Lelong Goes Back to 1830—Illustrated – – – – – – – – – 61
From the Collection of M. Dœuillet—Illustrated – – – – – 62
Accessories to the Coiffure—Illustrations – – – – – – – 63
Flare and the World Flares with You—Illustrations – – – 64
For the Woman with the Hoe—Illustrated – – – – – – – 64–a
New York Society Women—Photographs – – – – – – – – 64–b
As Seen by Him – – – – – – – – – – – – – – – – – – 65
A Souvenir of Madame de Maintenon—Illustrated – – – – 65
Miss Grace M. Meeker—Photograph – – – – – – – – – – 66
The Snob Various—Editorial – – – – – – – – – – – – – 67
With All Due Disrespect to Decorative Periods—Illustrated 68–69
The London Home of Gaby Deslys—Photographs – – – – – 70
Mrs. Vernon Castle—Photograph – – – – – – – – – – – 71
Furnishings Which Never Repeat Themselves—Photographs – 72
An Exhibition of the Three Arts—Illustrated – – – – – – 73
A Connoisseur of Fashions—Illustrated – – – – – – – – 74–76
Ribbons, and Still More Ribbons—Illustrations – – – – – 77
Mourning As It Is Worn—Illustrated – – – – – – – – – 78
Justifying the Slim Silhouette—Illustrations – – – – – – 79
United They Are Frocks; Divided They Are Suits—Illustrations 80
British Peeresses under Red Cross Banners—Photographs – – 81
The Greatest of the Three Arts of Russia—Illustrated – – 82–83
Seen on the Stage—Illustrated – – – – – – – – – – – 84–85
A Suffrage Operetta—Photographs – – – – – – – – – – 86
Vogue Covers on the Stage—Photographs – – – – – – – – 87
The Youngest Set at Palm Beach—Photographs – – – – – 88
Three Periods of French Fashions—Illustrated – – – – – 89
Maupaus, Dœuillet, and Lelong Fashion Wraps—Illustrations – 90
A Page of Hats—Illustrations – – – – – – – – – – – – 91
For the Guest-room of the Country House—Illustrations – 92–93
Seen in the Shops—Illustrated – – – – – – – – – – – 94–95
Smart Fashions for Limited Incomes—Illustrated – – – – – 96
The Younger Generation—Illustrations – – – – – – – – – 97
Vogue Pattern Service – – – – – – – – – – – – – – 98–106
What They Read – – – – – – – – – – – – – – – – 108–114
For the Hostess – – – – – – – – – – – – – – – – – 122
Answers to Correspondents – – – – – – – – – – – – 126–128
Society – 130
Music—Illustrated – – – – – – – – – – – – – – – – 132–134
Noblesse Oblige—Illustrated – – – – – – – – – – – – 136–138
Motor Notes – – – – – – – – – – – – – – – – – – 140
Americanizing the Chinese Rug—Illustrated – – – – – – 142–144
On Her Dressing-table—Illustrated – – – – – – – – – – 150
Fads and Fancies from the Shops—Photographs – – – – – – 158

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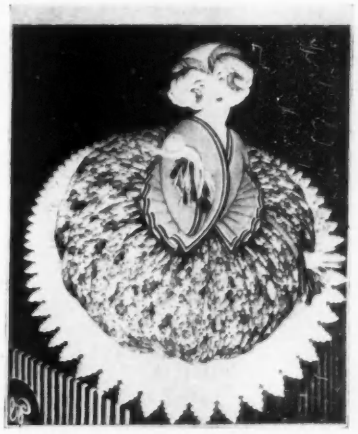
In the coming issue, that of April 15, Vogue will follow its annual custom of devoting a spring number to the interests of Smart Fashions for Limited Incomes. In that magazine, we shall hold only formal conversation with those purveyors to unlimited incomes, the *Grandes Maisons*, and we shall devote the larger measure of our attention to those smaller houses, of which the object in life is not to create new modes, but to make delightful frocks which follow the latest trend of modes already created and accepted. From such houses as these come the frocks which, as it were, keep the fashion well.

This is not to say that we shall omit the fashions from Paris, for all fashions for every income originate in Paris, and the more limited your income, the more assuredly must you know just what are the points of the mode which Paris has decreed, in order that there may be no possible mistakes.



The cover of the April 15 Vogue is by G. W. Plank

VOGUE SERVICES TO LIMITED INCOMES

May we also suggest that in planning a complete wardrobe for a limited sum, you will find an able assistant in the Vogue Pattern Service? Vogue patterns are so well planned and so carefully cut that by their aid even a seamstress may make successfully the simpler frocks of the wardrobe, and the saving on these simpler frocks will warrant a greater expenditure for the more important costumes. With this in mind, we have prepared eight pages of our most successful patterns for your selection.

Of course, we shall have a thought, too, for interests other than fashions. It is spring, and all the world is thinking of the country. So are our artists, and they will present to you some novel ways of making a delightful home from an ordinary farmhouse, without the intervention of the formal and costly architect. The enclosed porch will also come in for a share of attention, and views of beautiful English gardens will lure the last lingerer in the city out into the country land.

Photograph by Hopson and Juniel

MRS. EDWIN GOULD

Mrs. Gould, who before her marriage was Miss Sarah Cantine Shrady, has taken an active part in sports and in various entertainments for war charities during the season at Palm Beach. This portrait, which is the work of Emil Fuchs, is to be exhibited early in April in New York City

VOGUE

THE FINAL DECISIONS OF THE PARIS OPENINGS

The Couturiers, after Traveling the Winding Paths of Period Fashions, Try the Broad Thoroughfare of "Style Moderne"

AFTER apparently hesitating long, as it were, at the cross-roads of fashion, studying the sign-posts marked with the various period fashions, the couturiers have gone their several ways, with the results pictured in these pages. It is evident from the collections that, except in one case, no one path has been followed to the end. Some have started confidently on the long road marked "Louis Seize," only to retrace their steps and venture again on the path marked "1830." Still not satisfied, they have tried the lane marked "1860," only to turn aside at the gate labeled "Second Empire," and, after merely looking in at this gate, have plunged boldly down a new thoroughfare marked "*Style Moderne*." Nearly all the couturiers have followed for some distance this new road, and "*Style Moderne*" is written large over many of the models in the spring collections—and these models are not by any means the least pretty even among a wealth of pretty models.

Everywhere one sees quaint 1830 frocks and models in the styles of Louis Quinze and Louis Seize; here and there is a bit of bustle drapery; here and there an altogether slender silhouette. Callot features the "tonneau" skirt, hooped at about the hips and narrowing again at the bottom to give a "barrel" silhouette. Premet presents pockets and wide drapery at the hips. Each house has its special features.

Among the most striking of all the models shown in the openings were the two frocks shown at the bottom of this page. "Moumouche," sketched at the left, is a whimsical little dark blue serge from Premet. The huge collar is only less huge than the vast pockets, into which the manikin thrust not only her hands but her elbows. This pocket drapery falls from the top of the girdle, where the folds are closely plaited under yellow cut-crystal bead embroidery. Similar embroidery decorates the folds low on either side, and collar and cuffs are brightened by folds of brilliant plaid silk.

Widest of all the wide skirts in Paris is that sketched at the right at the bottom of this page. The material is Nattier blue taffeta, sprinkled with small pink roses and leaves woven in the silk. The skirt is distended at the hips in the odd manner shown in the sketch, and when the pretty little manikin who exploited the model ballooned into the room, our first impression was that never before had we seen anything so

PREMET

There are three words synonymous with "Premet," this spring; they are "collars," "draperies," and "pockets." Hence, this blue serge frock—"Moumouche," is its name—is strictly according to Premet. Plaid silk trims it, yellow crystal beads embroider it, and the wide hip drapery forms pockets so voracious that they swallow not only the wearer's hands, but her very elbows

Lanvin's opening had to be a very broad opening indeed to admit this blue taffeta gown at the right, for it boasts the widest skirt in Paris, barring none. The taffeta is brocaded with pink roses, and barred with rose taffeta ribbons, the ruches are embroidered with coral, and, by the kind offices of organ-pipe plaits, the breadth of the skirt is kept at the hips, leaving front and back flat

LANVIN

FOUR MODELS FROM LANVIN

White jersey, it is, banded a few times with strips of blue jersey, and the embroidered flower marks it an authentic Lanvin model, for that is her method of signing her name just now

A suit of yellow jersey obeys its maker's law that, no matter how slim skirts may be at the hips, flare at the hem they must. Furthermore, it asserts that though skirts may be longer, they are not yet long. The designer, searching for the most surprising place to plant her embroidered flowers, hit on the pockets, and there bloom never-fading red roses

Marine blue jersey is this youthful suit. Of course it must be youthful, considering wherce it comes, for Lanvin's spring opening was a revel of youth. The deep collar, to return to the suit, is of white jersey, as is the pert little long-ended bow. The designer's signature of flowers has ripened to fruit, this time, and appears as embroidered red cherries

The peplum followed the flaring example set by the skirt in this red jersey suit at the right. White jersey makes the rolling collar, the deep cuffs, and the outlines of the pockets, and the inevitable embroidered flowers grow high and blossom in blue and white

It remained for "Trianon" to change the silhouette to suit itself, for the excellent reason that it wished to be original. So it flared with amazing suddenness from its snug waist-line, broadened its sleeves just where other sleeves are narrowest, and pulled its collar high, then turned it down. "Trianon" is of black taffeta, stitched with white and lined with Saxe blue serge

Fringe has appeared in every place from hats to hems, but it was Helstern who thought of infringing on the territory of the boot. "Alexandra," this satin boot, has thick golden fringe hanging from its ankle collar, while just a dab of fringe drops from its buckle

In contrast with the other frocks on this page, priestly "Abbé Mouret" retains a slender silhouette. The frock is of black alpaca and is lined with white alpaca which insists on being seen in a binding at skirt edge. The sash is of Bordeaux red ratine and fringed. Black buttons button into white buttonholes. Below the high collar is the open neck, and below the open neck a white rabat

THREE MODELS FROM LANVIN

Whether to be stiffened at the hips or at the hem is a matter of great concern to the skirt of spring. This skirt of black satin solves its problem by choosing the former. The pale rose satin basque ends in a strass bow and in buttons of ribbon and strass. The black tulle sleeve veils a bracelet of blue and gold ribbon. The head-dress is a black band holding ropes of white crystal and black beads

pretty. The second impression was the same. Extravagant in style as it seems, this Lanvin creation is as exquisite as Lanvin can make it, which is high praise.

CHEZ MME. LANVIN

How shall one picture the collection of Mme. Lanvin—in what dictionary find adjectives to describe it, in what manner phrase the description? Every one knows that Mme. Lanvin makes frocks for girls and young women, but her spring collection represents youth run riot—frocks fantastically pretty beyond belief, fashioned as only Mme. Lanvin can fashion them.

The skirts are short—naturally—and most unnaturally wide, and, by the same token, supernaturally smart. The sleeves, generally speaking, are wide also, and gathered into cuffs at the wrist. Wide skirt and wide sleeves are features in "Trianon," at the left of the page. Made of black taffeta with white stitching, this frock is essentially Lanvin. The jacket is lined—who but Mme. Lanvin would think of it?—with Saxe blue serge.

By contrast, neither the skirt nor the sleeves of "Abbé Mouret," at the right of this page, are wide. It is a beguiling little frock of black alpaca of silky softness, lined at the bottom with white alpaca, which is turned up a bit on the edge to form a binding. The buttonholes are white, the frills in the sleeves and at the top of the collar are white, the buttons are black carozo, and the girdle is of Bordeaux red ratine, fringed. The simple collar buttons high and tight about the throat, but below the collar the bodice is open for a few inches. Below the opening is a frill, of fine white muslin like the sleeve frills.

Another most successful model from the Lanvin collection is that sketched in the middle of the page. The skirt is of black satin, built to stand out in an odd manner at the hips. The odd little basque is of pale rose satin and the sleeves are of black tulle. The bracelet on the right arm is of blue and gold ribbon, and the bow in front, just below the basque, is of strass. The curious head-dress worn with this frock consists of a black band which crosses the brow and from which hang two ropes of white crystal and black beads—one on each side—terminating in pendants. With another frock Mme. Lanvin showed a similar head-dress made, in this instance, entirely of crystal.

Not all of the Lanvin skirts are distended at the hips, and not all of the

jackets are close-fitting. In some of the new tailored costumes the coats are short and flaring, and the skirts are comparatively close at the hips and flare to great width at the hem.

THE PREMET OPENING

"What isn't collar is pockets, and what isn't pockets is cuffs"—ungrammatical it may be, but it is wholly expressive. And what isn't all these is just Premet.

Certainly never were there pockets so large and deep, nor collars so very very high, nor cuffs so vast as those shown last week at Number 8 place Vendôme. And never were there more cunning little tulle and lace petticoats than those which peeped from under the short skirts of the new models. Premet employs little crinoline, trusting to the arrangement of his draperies and the crispness and richness of his silks for his bouffant effects.

After seeing the spring models at the Maison Premet, one can only think what fun it must have been for Premet to design them. The manikins trooped in looking like gorgeous butterflies in their wing-like swaying draperies of lustrous changeable silks splashed with embroideries and agleam with paillettes. "La Fusée," sketched at the top of page 47, at the left, is made of silk as brilliant as a dragon-fly's wing, changeable taffeta in bright green blue and yellow, with a thousand shimmering reflections. A whorl of paillettes decorates the overskirt and one side of the brief bodice, which is topped and sleeved with pale rose tulle rayed with brilliants. The odd drapery is puffed out very much on one side, after the fashion of Premet this season, and a trailing length of silk adds distinction to this wholly remarkable little frock.

More somber, but no less expressive of Premet's genius is the black taffeta frock "Parisienne," sketched at the top of this page. The picturesque bodice with its high collar is quite in keeping with the skirt, which balloons on each side in crisp wing-like drapery. This drapery produces an effect of great width below the hips, while the frock retains the fashionable flat effect in front and back. A broad band of Rumanian embroidery, black on red, crosses the front and back to form a sort of yoke, and the pretty basque is buttoned, if one may use the word, with two tassels of red cut-crystal beads, one on the right side in front, the other on the left side just at the top and back of the shoulder.

Just able to look over her collar was the manikin who wore "La Gamelle," below. This frock of dark blue serge touched with yellow embroidery is the most coquettish creation imaginable. At the lower left is "Sans Regret," another Premet model of dark blue serge, this time combined with changeable blue and green silk. Ivy leaves, blue and green, are embroidered on either hip, and the frock is narrowly girdled across the front while retaining a "one-piece" effect in the back. The cuffs are very large and very odd.

Sketched at the lower right on page 47 is "You-You," an unexpected little

THREE MODELS FROM PREMET

"Parisienne," of course, is its name; what else could it be? It is of black taffeta, enlivened by a broad band of Rumanian embroidery done in black on a red ground, and it is weighed down with two great glittering tassels of red beads. Premet speaks loud and clear in the very wide side draping of the skirt

Its name is "Sans Regret," this frock of silk and serge (left), for it hasn't a regret in the world—which is the eternal privilege of the charming. The skirt, true to the house it came from, is side draped; silk balls drop from the corded serge girdle; and a frill finishes the nearly high collar so popular with this designer

"La Gamelle" (right) is a thing of blue serge, touched with brilliant yellow now and again, and bearing gay bands of yellow embroidery with flashes of red on the puffy drapery of the skirt. Serge hooks and eyes fasten the odd wide collar its maker loves and over which its wearer was just about able to see

PREMET

"La Fusée," one of the shining lights of its collection, is of changeable blue green and yellow taffeta, with whorls of glittering paillettes and sleeves of rhinestone-studded pink tulle. The overskirt, a true disciple of Premet, flares far and wide at one side and not so far at the other

DOUCET

It is simple, yes, but there is nothing like it in all Paris, this silk frock, striped blue and white and dotted with flowers; for it boasts the quaintest of fichus of blue-edged white muslin, while stiff blue velvet ribbons trim it The basque—its maker runs to basques—fits rather loosely

DOUCET

Mustard yellow silk serge, lined with black satin and bound all around with heavy mustard cord, makes a wrap of surprising oddity. Halfway down a great slash is cut crosswise, and the wearer holds up the lower part. Should she loose her hold, however, no harm is done, for the wrap becomes a cape

frock of beige gabardine and brilliant orange red satin of a pattern which might have been copied from an India shawl. There is an odd little pocket and a collar which is even more odd.

THE MAISON DOUCET

The creations of the Maison Doucet, always lovely, are distinguished by a fine restraint. The bizarre is never to be found in the Doucet salons, and the collection there is even more than usually interesting this season. The Doucet skirts are short—not so short as last season's, but still not long. Some of the jackets are loose, bolero-like affairs, falling easily in the back and singularly flat in front. There are a few capes,—one finds a cape or two at each house this season,—and many manteaus with huge collars, usually of the turned-over variety, of fur, velvet, and ostrich feathers. These manteaus have wide sleeves and voluminous skirts and are most gracious in line and color. Very odd is the manteau-cape of mustard yellow silk serge at the lower left. It is lined, collar and all, with black satin, and is edged all about with a heavy, twisted, yellow silk cord.

In the Doucet collection there are a number of pannier frocks, a number of slender silhouettes, and a number of basques. Quite remarkable—in fact there is nothing like it in Paris—is the frock sketched at the top of this page, at the right. In one piece and fitting loosely in spite of its curved basque seams, this frock possesses a peculiar charm. The quaint fichu-like collar of soft embroidered muslin, the stiff blue velvet bow, the stiff bands of velvet ribbon which distend the skirt noticeably below the hips, the easy, flaring sleeves, all go to form a most delightful whole.

There were many other pretty frocks in the Doucet collection; there were evening frocks of faille with pointed bodices and with roses tucked here and there in the folds; and there were dainty muslins among them, one of sheerest yellow adorned with many ruffles and a cape, and several rose and blue muslins, daintily and airily made; one exquisite, cloudy frock was of gray mousseline and gray lace. Pretty blouses were there, too; an especially lovely one was of pink muslin edged with fluted frills and with a pink muslin rose at the belt.

A. S.

PREMET

"You-You" is the name of this combination of a beige gabardine skirt and vivid red, black, and yellow foulard blouse. Its collar is just a strip and a frill that leaves the throat bare, and, like the rest of its designer's collection, the frock flares broadly at the hips and bears its designer's hall-mark of pockets

A hat of a single ornament is made of brown straw in a close shape with a high crown curved in unusual line. The single ornament consists of a feather fantasy edged with silver

A severely tailored hat is fashioned of straw in a becoming shade of light blue and trimmed with a single ornament, a feather fantasy in the same shade of blue

A slightly rounded brim softens the line against the face. The sailor hat is of blonde straw (brownish gray) and is banded higher than is usual for sailors with a green ribbon buckled down

The hat that is made with a close-fitting band about the face preserves the lines of the head and the profile; the king's blue taffeta turban below is crowned with taffeta anemones

She is on her way to—well what matter where? But she has hat, peasant jacket, and bag all to match and all of silk striped in blue and white and trimmed with white braid

The transparent purpose of the hat below is to accompany the first light frocks of summer. It is of king's blue crin (the sun shines through it becomingly) and the flower is of tulle in the same blue

THEIR BRIMS MAY BE WIDE OR NARROW, BUT THE HATS OF LUCIE HAMAR INSIST AS ONE ON BEING AMPLY CROWNED

JENNY'S COLLECTION SHOWS SMARTLY WIDE MODELS FOR THE MODISH MANY AND GRACEFULLY SLENDER GOWNS FOR THE CONSERVATIVE FEW

In the wide wide world of spring fashions, a "slender" gown stands out, gracefully different from its hooped and distended companions. This one—its name is "Albion"—is of beige serge, plaited again and again both above and below the belt, dotted with three lone blue buttons, and belted and buckled with doeskin

Mme. Magnier designed this corset for Jenny and other famous houses. It is almost boneless, is of pink satin and Valenciennes lace, and was created for wear with the pointed bodice

Priestly to the point of saintliness is this unworldly black satin gown, from the monastic cape and the austerely simple muslin rabat, to the satin lining of heavenly blue and the row of blue buttons that marches solemnly down the front, looking neither to the right nor to the left. Its very name, "Dominus," reeks of incense

ALL those who enjoyed Mme. Jenny's wonderful collection of last season were prepared to be even more pleased with her spring models; and they were not disappointed. Not only were the gray salons crowded on opening day, but the buyers spilled over into the antechamber.

In Mme. Jenny's collection, as elsewhere, there was some evidence of 1830 styles, something of Louis Quinze, and much which can only be called *style moderne*.

"Ninon," sketched at the lower right, is fashioned of black gros de Londres and black Chantilly. A bit of rose colored ribbon shows down the front of the corsage, which is buttoned—or unbuttoned—with three blue bead buttons. The serge frock in the upper left-hand corner is one of Mme. Jenny's famous "slender" frocks, which she is so wise in fashioning.

In the collection were many dainty evening frocks of tulle and taffeta, those frilly creations which Jenny so loves to devise, and many transparent frocks, graceful in line and lovely in color. One of these is sketched at the lower left. It is of silver brocade, veiled with a straight-falling overdress of silver tulle, and girdled across the front with a tasseled rope of pearls. Silver lace and a red rose complete the gown, which Mme. Jenny has christened "Rivière d'Argent."

One of the Jenny capes looks its best on "Dominus," a simple frock of black satin, bound all about with Nattier blue satin and fastened with blue buttons. It is sketched at the upper right.

Straight falls the silver brocade underdress; just as straight falls the tulle and silver lace overdress. A tasseled girdle of beads belts it

It is of black gros de Londres, this tight little bodice with elbow sleeves. The gros de Londres skirt is made fluffy with black Chantilly

She thought no one would know she was a bride, but when she went to dinner in this gown all the guests knew the truth, so radiant she looked. Her gown (at the left) was of rose faille embroidered with large designs in gold thread, tiny rosebuds of pink and blue silk, and tiny green silk leaves. A band of gold brocaded black satin edged the neck of the close-fitting bodice and the bottom of the skirt. Gowns on this page desiged by Mollie O'Hara

To the Easter bride, an Easter maid of honor, as is her due. The gown (above) thought to be of pale blue tulle but changed its mind before it reached the tight bodice and became blue faille. Two butterflies, one of mauve tulle and the other of blue tulle, caught on the shoulders, cross and fall to give the effect of a purple train. Tipped at a perilous angle is the flat leghorn hat, banded with blue faille ribbon held by blue and mauve flowers here, and by blue and mauve ostrich tips there

A wedding gown that would do honor to a state ceremony is of silver cloth, draped with white net banded with silver ribbon. The sleeves and bodice are of white net over very fine shadow lace, and a string of pearl beads defines the waist-line. The court train of tulle is outlined by a band of silver cloth, and the equally long lace veil drops from a Juliet cap of small pearls; and, to be sure, one must not forget the sprig of orange blossoms at either side of the cap and at the waist

TO THE EASTER-TIDE, AS IS FITTING, AN EASTER BRIDE; AND TO THE EASTER BRIDE, HER ATTENDANTS; AND FASHION WARRANTS THEIR BEING PUFFED UP ABOUT IT

THE MAISON WORTH, HAVING ALWAYS DEVOTED ITSELF TO CLOTHING QUEENS AND EMPRESSES, NOW FINDS ITS TALENTS EXACTLY SUITED TO DRESSING THE AMERICAN GIRL A BIT OF TULLE, AN OCCASIONAL ROSEBUD, A BREATH OF YOUTH, THAT IS WHAT, IN HIS OPENING, WORTH SUGGESTED FOR AMERICAN GIRLS WHO CAN DRESS ON ALMOST NOTHING

"Nuage?"—That makes it clear that this frock is just a veritable cloud of white tulle, topped by an infinitesimal bodice of rose faille. There are no sleeves, that is, none to speak of—just little shirred bands and ruffles and crystal beads; and rosebuds cluster about the bodice and then fall in festoons, Louis Seize fashion, down to the hem twice-bound with silver ribbon

Yellow taffeta glacé, cream lace over yellow taffeta, and pink and blue flowers spell charm. The girdle of Fragonard blue velvet is laced with silver ribbon

Worth never does things by halves. When he fashions robes for empresses, he designs regal robes; and when he makes a gown for the young American girl, there is nothing lacking in charm. White tulle barred with black tulle, outlined with silver, is this frock. Roses brighten the bodice, Nattier blue silk is the girdle, and the skirt—an airy nothing—is wide, wide, wide

"Lakmée" is of black satin, with an under dress of black tulle. The tulle bodice is embroidered with black chenille and rhinestones, and a spray of vivid roses completes it

AFTER clothing empresses, queens, and duchesses for many years, the house of Worth is now devoting a large share of its attention to the young American girl, and the Worth collection contains a surprising number of frocks that are as suited to her as it is possible for frocks to be suited to any one. "Nuage," sketched above at the left, is a veritable cloud of tulle topped by an infinitesimal bodice of rose faille striped with satin, and the frock sketched above at the right is a delightfully youthful model in black and white.

Of pale yellow taffeta glacé is the young girls' frock sketched in the middle above. Cream lace is employed here in most effective fashion and garlands of roses and small flowers impart an additional touch of youth.

No Worth collection is complete without a gown in black and brilliants which one recognizes as a "Worth" without even so much as a glance at the label. "Lakmée," in the lower middle, fulfills, to the last stitch, this tradition.

And then there are other frocks, dozens of them—puffed-out panniers, drapery, tight bodices, flounces, all the vanities imaginable. Any number of pretty frocks, any number of new ideas appear in th s Worth collection. One frock, for instance has a petticoat of starched cross-barred dimity, corded heavily on the lower edge; a black silk frock is distended at the hem by a narrow box-plaited ruffle of emerald green silk; a one-piece frock of dark blue serge is smartly trimmed with red and white checked ribbon. One frock is frankly distended with crinoline; another has a corsage very, very pointed in front, with a little waistcoat of golden tissue laced together over an underbodice of soft white stuff, and the skirt below it is picturesquely puffed out in panniers.

ROYANT, WELL ARMED WITH FRILLS, INVADES THE KINGDOM OF WRAPS

GEORGETTE AND MARTIAL ET ARMAND MAKE SOME SHORT BROAD STATEMENTS

Royant turned loose a cloud of filmy cream lace, divided it by frills of mauve taffeta, topped it with a twist of mauve taffeta, tossed a handful of silver tassels at it, and told us it was an evening wrap. However, should one feel that the place for so feminine a garment is in the home, then, with surprising adaptability, the wrap is dead, long live the tea-gown! To the mauve chiffon frock beneath belong the sleeves, for the wrap is frankly sleeveless

Five frills of beige cloth, a pointed collar, a smattering of tassels—that is a Royant wrap. At first the hat seems just another of those sailor things, but to learn that it is made of blue serge as well as blue straw is to give it deep and serious thought

Georgette makes a frock of black taffeta narrow-minded as to bodice and broad-minded as to skirt. The skirt was radical enough to stand on the platform of panniers, and panniers are of as many widths and lengths as there are latitudes and longitudes to the mode. The bodice treated itself to a white organdy collar, a few taffeta bows, a pair of flaring cuffs, which, noting the points of the bodice, decided to choose a similar ending

The plaited jacket of this marine blue etamine suit stops short in surprise at finding the skirt gathering itself into the cartridge-like shirrings, which are one of the few military notes in the mode. Wherever possible, plaited blue ribbon is used, and the jacket is lined with red mousseline. After all, the whole suit is but a cocoon from which emerges a gay butterfly of a red taffeta Martial et Armand afternoon frock

PAQUIN IS AN EVIDENT BELIEVER IN A SHORT COLLECTION AND A MERRY ONE

"OUT UPON YOU!" FASHION CRIED TO THE SKIRT; AND MME. JENNY HEARD

The skirt is a mist of gray tulle sprigged with pink roses in the vicinity of the scalloped edge. Nattier blue moire ribbon, where it escapes the restraining influence of the snug bodice, fulls itself very jauntily over the skirt and goes to much greater lengths in the back

"Fuchsia" is designed to carry out a flower-like effect. The calyx bodice is of dark fuchsia velvet and from it descend the four petals. The foundation of taffeta and tulle is fuchsia colored and is scattered with taffeta petals

JENNY

"Pervenche" is of mauve taffeta skirted as short as one would wish and trimmed with side ruffles of itself and a spray of trailing pink roses. The bodice is strictly neutral and satisfies those who desire the bodice snug and those who prefer it full, by being both

THREE MODELS FROM PAQUIN

Paquin adroitly combines dark blue serge and taffeta with dark blue braid and calls the result "Corinne." The odd cape collar lifts itself high on the shoulders and overlooks, quite proudly, the simple bodice

THE skirts of the new spring models at the Maison Paquin are as short as those of yester-year, and as wide, and as frivolous. The tailored costumes are trimmed with straw, which is, to say the least, a new trimming. Even a black tulle evening frock shows this garniture of straw—glazed beige straw edging two folds across the front and edging also the petals of a black satin flower. Other tailored costumes display a metal trimming made of square beads of steel and a braid made of metal links woven together with thread.

The jackets are short with skirts that ripple about the hips, and the sleeves are not of extravagant shape, nor overtrimmed. There is, perhaps, not much crinoline in evidence at the Maison Paquin, although the skirts which flare out from the hips are invariably stiffened in some way at the rippling hem.

The Paquin evening frocks, many of them, show the pointed bodice. Very pretty is "Gilda," which has a stiff pointed bodice of jet buttoned with green blue crystal above a flaring skirt of plaited tulle and jet. Then there is "Fuchsia," a frock (the middle, above) developed in tulle and velvet in the colors of the flower. The pointed bodice of deep fuchsia velvet is very smart and the skirt of fuchsia tulle over the red taffeta skirt is very wide.

There is a pretty frock of Bordeaux taffeta with an odd cape collar which is very pretty, and another of changeable green taffeta effectively combined with deep violet velvet, and made with a pointed bodice.

The Paquin scarf-sleeves of tulle are very smart on the youthful evening frocks, and the flowers which deluge some of the pretty taffeta creations are singularly well disposed.

The Jenny frock of mauve taffeta at the right above does not neglect its "full" opportunities for it even ruffles its self-panniers on the side. The skirt is as short as one would wish, and equally wide. The bodice is strictly neutral and satisfies those who desire the bodice snug and those who prefer it full, by being both at once.

IN BEER'S COLLECTION, EVERY FROCK WAS SKIRTED IN THE BROADEST SENSE OF THE WORD

SLEEVES AND SKIRTS, UNLIKE CHARITY, VAUNT THEMSELVES AND ARE MIGHTILY PUFFED UP

THE large collection of spring models shown by the Maison Beer was very comprehensive. Innumerable tailored costumes, short-skirted and with the familiar Beer raised waist-line, were shown on the first day of the opening. Many of the tailored skirts were draped, many were distended with hoops of baleine at the hips or below, and some showed a distending hoop in the back.

The afternoon frocks of faille and taffeta were frankly "barreled" and "ballooned." They flared at the hips, they bulged just below the hips, they were stiffened at the hem, they were puffed, ruffled, and plaited. In short, every sort of skirt known to womankind was included in the Beer collection. There were panniers and bodices cut straight across the shoulders and skirts that flared after the fashion of 1830. There were Louis Seize frocks and other frocks purely modern in style. The afternoon frocks of taffeta were charming. Sketched at the lower right is a pleasing model of striped taffeta with a close fitting basque and a skirt that is finished with a bulging puff. Knots of flowers complete this quaint costume which is reminiscent of the style of 1830.

Sketched at the lower left is a white taffeta evening frock which is puffed all the way from the neck to the hem and is stiffened with baleine and corded to fall in three huge godets, one at each side and one in the back. Tulle embroidered in gold is effectively arranged over these shimmering puffs and caught here and there with little knots of flowers.

Darker in color but no less pretty is the black taffeta frock sketched just at the left. The sleeves bulge like the *gigot* sleeves of 1875, and the full skirt is finished with innumerable tiny ruffles of bright green taffeta.

In this collection appeared a pretty brown taffeta frock finished at the bottom with a single puff and at the top with a little puffed cape. Several delicate muslin frocks in this collection, as unsubstantial as mist, are very lovely.

Lest one rest under the misapprehension that this is a dark and somber frock, one is directed immediately to take note of the gay trimmings. Tiny plaitings of bright green taffeta cuff the sleeves and circle the black taffeta skirt which is properly full and quite as properly distended. The outside securities consist of green buttons and a shiny belt of black leather

This inordinately vain evening frock of white taffeta is all puffed up about itself, from the neck even to the hem; and then it goes further and stiffens itself with baleine. The front firmly refuses to follow the example of the sides and remains flat. Over the shimmering puffs falls tulle embroidered in gold

To petticoat the mode is quite as important as to frock it, for the fate of many a frock hangs on its petticoat. Eighteen yards of taffeta are used in the making of Madame Magnier's latest petticoat creation

If it is an afternoon frock, it is almost certain to be of taffeta. This frock is striped in blue and beige and is fashioned with a full skirt that ends in one bulging puff which, like history, repeats itself at the elbow. Blue velvet edges the close-fitting basque, faces the collar, and circles the bulging puffs

BENDEL BRINGS SOME HATS AND GOWNS OUT OF THE OLD WORLD INTO THE NEW

A SHORT FROCK FOR SUNLIT DAYS AND A LONG GOWN FOR ELECTRIC-LIT EVENINGS

This radiant gown is mostly of yellow faille. The bodice is draped with black tulle, and a string of gold beads and rhinestones squares the neck in approved fashion and then drips below the waist on one side. Rhinestone-bordered black velvet swoops below the hips. At the top of the skirt, spangles confine themselves to a mere glitter of gold, then, gaining confidence, plunge into a bold design of leaves,—leaves black at the edges, then shading through gray to white centers. A well-trained gown it is, for it has no less than three, two spangled, one not

A short summer frock for a long summer day is this one of softest blue linen, embroidered almost all over itself with English eyelet work. Unquestionably the frock is true blue, for even to its collar, cuffs, and underskirt it brooks the interference of no other color. The bits of black velvet at neck and waist were its only concessions to an alien shade; and it only permitted them because touches of black made it even bluer. The hat is of old rose, small and close, with an alert bow of blue grosgrain ribbon perched in front and a band of blue ribbon surrounding the crown

In the middle above is a Marie Louise version of the mushroom. Where is the woman who has not showered blessings upon the inspired creature who first conceived of that flatteringly drooping-wide shape? This time it is developed in mustard colored horsehair, circled with a fluffy ruche of mustard colored tulle, and bound, on the upper brim, with satin, also mustard colored. Great red carnations bloom amidst the tulle, carnations which prove that the sun never sets on the modiste's ingenuity, for the red flowers and their green leaves, too, are of feather

Suzanne Talbot is responsible for this hat which forms a most luxurious nest for these two smart little birds. It has a foundation of gray hair straw, and that foundation fits snugly to the head. Over it is dropped a filmy substance made of light and dark gray horsehair, woven in plaid effect, which, softening every line, falls over the face and hair. The little bird fore is old-blue, and the little bird aft is pale gray, and, though not billing and cooing, they prove the saying that birds on their little hats agree. Hats and gowns on this page imported by Bendel

Photographs by Ira L. Hill

MONDAINES AND MODES AT PALM BEACH

At the Monte Carlo of America the Fashionable World Makes Merry for Charity and Pleasure

Mrs. Alexander D. B. Pratt and Miss Pauline Disston

Photographs © Underwood & Underwood

Mrs. Mary Steel

Miss Julia Edey and Miss Hilda Holmes

PALM BEACH, which is to America what Monte Carlo is to Europe, combines in its atmosphere bits of many varied climes. Here it is a bit of Algiers or Egypt, there a breath from a Persian rose garden. The balminess of the air suggests Honolulu and calls to mind the white sands of Waikiki, while the azure sky of the Mediterranean seems to arch above the sapphire sea of Samoa. Beyond the palm-fringed waters of Lake Worth rise towers and minarets of red-tiled white stucco houses, which might belong to Tangier or Murano, but are, in reality, West Palm Beach, with decorous avenues and cozy bungalows, far from the maddening whirl of Palm Beach, where society makes merry from Christmas time until April, when the season at Hot Springs and at White Sulphur commences. The present season has been like no other season

The frock (left) is unassuming, that's its smartness; it's of two materials, white serge and blue silk, but its forces are undivided

At the Washington Birthday's Ball, Mrs. Sidney Williams wore a panier frock of orchid colored faille and gold and girdled with pale blue

The widest of wide wraps, made of changeable turquoise and American Beauty silk collared with kolinsky was worn by Miss Billie Burke

The stripes which run riot often run many ways in the same suit, but are so cleverly arranged that they result in delightful costumes

None but a pretty girl would have dared a black satin bathing suit with a white satin vest and a skirt which is just a bouffant puff and two inconsiderable ruffles

In the interests of charity, society danced its way through "The Isle of Happiness" before the moving-picture camera. Miss Rosamond Lancaster is dancing

One of Mrs. Vincent Astor's newest frocks is green and white striped handkerchief linen. The wide hat which shaded her eyes had for its only trimming crossed sprays of real pussy-willow

Mr. and Mrs. Vincent Astor have been favorites of the fashionable world at Palm Beach this season. They will spend the spring cruising among the West Indies on their yacht "Noma," seen in the background

Not even the joys of bicycling, the season's hobby at Palm Beach, can wholly distract Miss Claire Bird from the knitting by which the soldiers still profit

© American Press Association

Mrs. Frederick T. Frelinghuysen of New York (below), formerly Miss Mai Watson, bicycling at Palm Beach

Three Photographs © Underwood & Underwood

the resort has ever known. The presence of many Americans who have long been accustomed to spend their winters on the Riviera or in Cairo and that of many well-known foreigners, Russians, titled folk from the British Isles, and many others, combined to give a Continental air, while any number of social events, from war charities to society "movies," maintained a continuous round of pleasure about the three centers,—The Breakers, The Poinciana, and Bradley's, as the Beach Club is familiarly known to Palm Beach.

(*Continued on page 145*)

And this is Lady Duff-Gordon, "Lucile" to all the world, as she appeared at her Chansons Vivantes. Her gown was of taupe velvet, its bodice was of basque-like snugness, its pocketed skirt hung over a tight underskirt, and buttons marched down the front and half-way up the sleeves. A sheer embroidered collar and infinitesimal cuffs finished it, and there was a knot of flowers

In "Ratmyr," M. d'Agrioff sang the title rôle. His coat was of rhinestone-embroidered tinsel tissue with a sash of many colors, through which was thrust a jeweled sword

This is the gown that Lucile built—in fifteen minutes. It is of taffeta, shifting from dark blue to rose, and petticoated with gold lace. Gold lace slips off the shoulders, and jeweled rose chiffon is drawn over the shoulders and under the blue velvet belt to extend a short distance below the knee. This manikin, as did all the others, wore a long rope of pearls

After the Chansons Vivantes were over the tireless manikins sold, for the benefit of the French orphans, medals like this one, hung on patriotically tricolored ribbons

Photographs © Mishkin

Maurice was "silver" and Florence Walton "gold" in their glittering dance. Her costume was of cloth of gold and gold net lace, with Lucile's spray of flowers, and his was of silver and white brocade and fur, and he wore silver boots

AT LADY DUFF-GORDON'S CHANSONS VIVANTES, WORTHY CAUSE WROUGHT EXQUISITE EFFECT

WHILE Lady Duff-Gordon's Chansons Vivantes were in the throes of rehearsal, a harmless necessary newspaper man made his way through the throng of manikins, just as a bull makes his way through a well-stocked china shop, to Lady Duff-Gordon's side.

"And how many yards of material do you use in a gown?" he inquired with the easy manner of one who, speaking to a kindred spirit, drops into the technical terms of their mutual vocation.

Lady Duff-Gordon started as one who hears a word of a strange language—and a word not usually uttered in drawing-rooms, at that. "Yards," she gasped, "why, what are yards?"

And that is Lucile. Yards, indeed! As well weigh a blush, measure a breeze, compute the circumference of a sunset, as sit down with a colorless pad and prosaic pencil and reduce a Lucile masterpiece to terms of yards—dull, practical, workaday yards, composed of hackneyed feet and piffling inches.

On the two last days of February, Lady Duff-Gordon's Chansons Vivantes were held at the Plaza. The orphaned children of French soldiers were the cause; Lucile's gowns on her manikins were the effect. Weaving in and out among the misty green and blue draperies of the stage, the lovely manikins, clad in gowns for which words have yet to be coined, posed and strolled and lured one lone, gorgeously clad, extremely level-headed young gentleman, who paid no attention whatever to them. That was the play, and though a radiant spectacle, it was but a prologue. For after it Lucile herself, by way of emphatically proving that she is not a rubber stamp, but a true hard-working designer, created a gown on the stage—in fifteen minutes, even to signing her name, which she did, as usual, by a bit of lime-colored ribbon and a spray of silken flowers.

(Right) Hebe, Lucile's lovely model, wore "Garden of Roses," a skirt of misty blue chiffon and a bodice of orchid silk. The attendants wore pink skirts below blue bodices

© Mishkin

An extremely small, very blonde, and most sophisticated person posed, with the air of a bored woman of the world, in a tiny green satin frock topped with jeweled net and trimmed with marabou, and a cap à la Mrs. Vernon Castle

Lucile's motto is evidently "While there's life, there's hoop," and a shining example of it was this gown of green tulle over sapphire blue silk. The bodice was sapphire blue with green tulle frills and flowers

In "Ratmyr, an Oriental Legend," one of the Chansons Vivantes, Dolores, tall and fair and graceful, was the Spirit of India, the reason why Ratmyr left home. Her clinging robes were of deep rose chiffon, mysteriously swathed, embroidered with glittering jewels, and edged with a line of purple

Lovely enough to inhabit a castle in Spain was "the incomparable Hebe" in this costume. The skirt was of pastel-striped black taffeta, and the pointed bodice was pink. A black scarf fell from a Spanish comb

Three lower photographs by Peirodot

A very short time ago, Doucet made this softly puffed and shirred frock, christened it "Manon," and appointed it a frame for Monna Delza and a background for her pearls

When Monna Delza puts away all serious things and plays the leading rôle at the Nouvel Ambigü, she wears this bit of Doucet's collection. It is a frock of Scotch plaid taffeta in dark colors, with a trimming of tiny buttons. The white embroidered collar goes as far as it can without poaching on the skirt's preserves

This is the evening frock which "the perfection of French elegance" wears in her play. It is of white poult-de-soie trimmed with wide silver lace, or silver lace trimmed with white poult-de-soie, just as one may regard their relative importance, and red red roses are scattered with casual regularity.

There comes a time in the play when Monna Delza requires a wrap, and then she disguises her taffeta frock under a manteau of gray cloth. The wrap is topped with a manifold cape, and finished, at the last second, with a blue collar

MONNA DELZA AND SOME PARTS OF DOUCET'S COLLECTION APPEAR TOGETHER IN PARIS IN THE LEADING RÔLE OF "MA TANTE D'HONFLEUR"

MONNA Delza, who delighted Paris with her clever interpretation of Maurice Donnay's "La Patronne" and Henri Bataille's "La Vierge Folle," Monna Delza, who has been called the perfection of French elegance by a famous man of letters, is now appearing again on a French stage. But Monna has abandoned temporarily the interpretation of serious rôles and takes the leading part in "Ma Tante d'Honfleur" at the Nouvel Ambigü. M. M. Hertz and Coquelin have transformed this theater into an altogether new one and this play is but the first of a series that Brasseur, Coquelin, Harry Baur, Monna Delza, and Juliette Darcourt will present.

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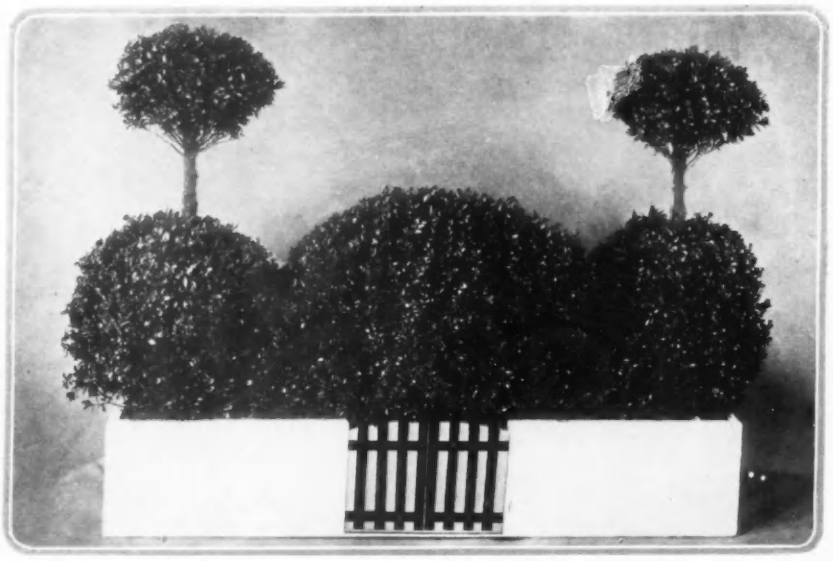
MISS GERALDINE FARRAR

Though Miss Farrar's operatic season in New York did not begin until February, the eastern public still must count itself fortunate, since her recent marriage to Mr. Lou-Tellegen has not curtailed her season with the Metropolitan Opera Company, with which she will tour Boston and Atlanta during April. Mr. Tellegen is at present appearing in "The King of Nowhere," which made its début late in March. This summer they will both go to Hollywood, California, where they will act for different motion picture companies. In the autumn Miss Farrar, with a small opera company, will tour the south and west in "Carmen"

FOR EVERY LOVER OF FLOWERS, THE NEWEST OR THE OLDEST-FASHIONED, THE FLOWER SHOW IS HELD

THE promise of the coming Flower Show is very great for lovers of flowers and gardens. Since the exhibit of a year ago many new forms of plants and flowers have been developed and many old ones brought into fashion again, and not one of these is to be omitted. This is the Fourth International Flower Show and it will be held from April 5 to April 12 at Grand Central Palace in New York under the auspices of the Horticultural Society of New York and the New York Florists' Club, cooperating with the International Exposition Company and the American Red Cross. The American Red Cross and other charities will share the proceeds of the tea-garden, which was such a success last year under the management of Mrs. Belmont Tiffany and Mrs. William Kinnicutt Draper, that this year it is to be attempted on a much larger scale. Many members of the Junior League will act as waitresses in the tea-garden each day; Miss Irene Gibson will be in charge of the flower girls, Miss Maud Kahn will sell seeds with the help of a number of débutantes, and Miss Bell Gurnee with as many or more will endeavor to increase the list of members of the Red Cross.



One need not be a gardenless city-dweller; he may have his garden in miniature, a white plaster box for walls, a real little green gate, and tiny hedges and trees of box. The window-boxes shown on this page were designed by Junius S. Cravens, and shown in Vogue last spring; now they have been made up for exhibition at the New York Flower Show by G. E. M. Stumpp

WINDOW-BOXES ONCE DESIGNED FOR VOGUE ARE NOW THE PROPERTY OF ALL WHO WISH TO BUY

During every afternoon and evening there will be dancing in the garden, with the exception of one evening to be devoted to roller skating. Well-known singers, musicians, and dancers, some from the Russian Ballet, will entertain, and each day tea will be served by a hotel, including the Biltmore, Plaza, Vanderbilt, Ritz-Carlton, and the Waldorf. The "Flame of Kapur," the motion-picture film produced by members of the Junior League at the Waldorf-Astoria for part of their annual entertainment, will be shown again at the Flower Show.

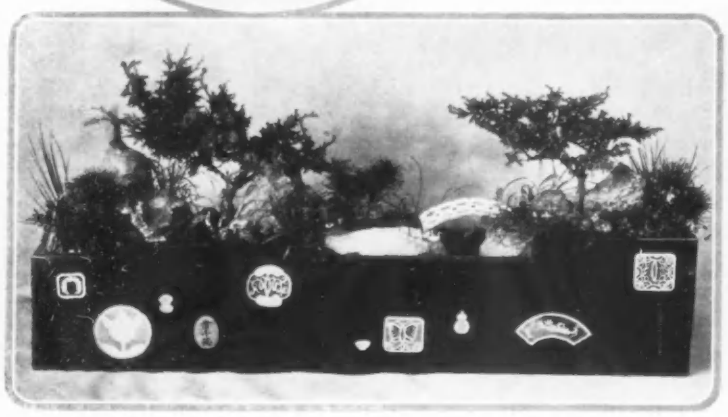
Despite the great success of the Flower Show last year there was not an exhibitor but declared firmly to himself and to his neighbor that by next year he would have something very much better to show. And indeed fashions change in gardens as well as elsewhere, for horticulturists are constantly thinking of new color combinations and new forms to delight the garden-loving world. Perhaps in honor of the Futurists, perhaps in sympathy with Bakst and his vivid colors, flowers were arrayed last year in unwonted gorgeousness. The general impression of

(Continued on page 148)

The box is daffy-down-dilly yellow, the flowers are yellow tulips and upstanding daffodils, the leaves are like green lances. These window-boxes are but one of many examples of the practical way in which Vogue suggestions have been developed

The anemone, or Japanese wind flower, is a hardy perennial, so hardy that it has withstood the neglect of fashion and now blossoms under the new favor accorded it

These orchid colored flowers are—not just corn-flowers, but corn-flowers with a college education. The alert little figure is china, the bowl is of Fillper pottery



It seems as big as a real Japanese garden—this one in the window-box, so perfectly is it proportioned. The vermilion box is lacquered, the Japanese coats of arms are in silver and gold, and every tiny rock and pine reproduces faithfully its original in nature

The gray backgrounds of these classic Italian window-boxes are decorated with sharply silhouetted figures in black and white. As in ancient friezes, both real and mythological figures pass in succession—chariots and charioteers, men, maids, and centaurs

THE MAISON BUZENET OF PARIS ESTABLISHES ITSELF IN NEW YORK AND HOLDS A SPRING OPENING

MME. BUZENET planned to have her opening in New York this spring and arrived from Paris, very recently, to be present at the event. Her salons, delightfully and thoroughly French, were all in order, and everything was ready for the occasion, when, on the very eve of the opening, her salons were destroyed by fire, though all the gowns were saved. Mme. Buzenet and her equally dauntless staff, however, rose Phœnix-like from the disaster, and, her neighbors having proved themselves worthy to be her neighbors, the opening took place at the decorating establishment next door.

The opening of this New York branch of the Maison Buzenet means that American women who wish to be dressed by Mme. Buzenet may have their gowns made in this country, or, should the word "Paris" prove too fascinating to be forborne, have their gowns sent over, on cabling the order. The gowns may either be made from the models Mme. Buzenet has shown in her collection here, or else be drawn direct from her fertile imagination. In the latter case they will be not only unique but representative of the wearer's characteristics, for Mme. Buzenet is a firm advocate of personality in clothes. It is not her habit to turn out a vast number of models at one time, but, rather, to create her costumes one by one, using her client's characteristics as inspiration. She is never extreme; in Paris, the Maison Buzenet represents the discreet, though progressive, establishment. Mme. Buzenet, though adept at designing every style of gown, is particularly fond of the soft, fluffily feminine type. She has a wide knowledge of materials, and beautiful fabrics have been made to her order in America, though she has been here so short a time.

Mme. Buzenet is too much a Parisienne not to realize the huge importance of suiting the hat to the gown, and, therefore, taking no chances, she has brought over an especially designed Camille Roger hat for each dress she shows. These hats represent, of course, the latest coined word in the language of millinery.

The bodice is of black faille, as are those puffs that call themselves sleeves. The skirt is founded on black silk and is clouded with black tulle flounces. Loops of faille fall over bands of jet and black paillettes, and more paillettes are showered on the final frill. On one sleeve is a posy of roses

Mme. Marianne Buzenet is a firm believer in suiting the gown to the wearer's personality. The good fairies who attended her christening gave her not only cleverness but a heaping measure of originality

"Cleopatra" (left) is founded on, and girdled with, peacock blue taffeta beneath gold-figured black net. Rhinestone bands go over the shoulders, and a gold ornament trims the corsage. A knot of flowers poses on the skirt, and the train is almost nothing at all—just a bit of black tulle

A frilly fluffy frock, such as Mme. Buzenet delights in making, is this black tulle one at the right. It is embroidered with black silk, tied up and down with black ribbons, buttoned on the sleeves with jet cubes, and bears a pink rose at the throat and pink, blue, and silver roses on the skirt

PANNIERS, HOOPS, YES, EVEN BUSTLES CAME FROM THE LONG AGO TO MARTIAL ET ARMAND'S OPENING

MARTIAL ET ARMAND never showed a prettier collection than that exhibited lately in their salons in the place Vendôme. Panniers, bustle drapery, hoops placed at the hips, sloping shoulders, short wide skirts, and capes—all these and more appeared to grace their collection.

One of the daintiest prettiest models which they exhibited was a frock which Marie Antoinette herself might have worn, so thoroughly Louis Seize it was, and so exquisite. It was made of palest pink linon, cream tulle, and cream lace, and was topped by a Marie Antoinette fichu.

BERTHE-HERMANCE

"Festoons," said Paris; so all Paris festooned its evening gowns. "More festoons," insisted Paris; so Berthe-Hermance festooned with black stitching a daytime frock (above), and Paris approved. It is of black taffeta gros de Londres embroidered in black, and is girdled in the simplest manner with black velvet ribbon. Embroidered organdy squares the round neck

As "bustled" a frock as ever "bustled" is that at the top of the page. Of rose taffeta, it is striped with satin of the same color. Triangles of black velvet outlined in silk edge the skirt, and loops of black velvet ribbon have their beginning and end in the bustle. The repetition velvet bow perches on the collar and drops its black velvet streamers ever bustle-ward

PARIS FESTOONED ITS EVENING GOWNS; BUT BERTHE-HERMANCE ROSE EARLIER AND FESTOONED A DAY GOWN

An unusual frock which shows the bustle drapery is sketched in the upper middle of the page. It is made of brilliant rose taffeta narrowly striped with satin, and is trimmed at the hem and on the cuffs with little folded pointed bits of black velvet edged with silk. Loops of black velvet ribbon complete the frock.

Simple in design but elaborate in effect is the frock of black and white checked silk below. The skirt puffs below the pointed belt as if it thought itself the most important part of the frock, and the low round neck is filled in with fine white muslin and lace.

THREE MODELS FROM MARTIAL ET ARMAND

Simple in design but most elaborate in effect is this frock of black and white checked taffeta (above). The skirt balloons out below the pointed belt as if it thought itself quite the most important part of the frock. The low round neck is filled in with fine white muslin and lace and is topped by a cravat of blue and gold which furnishes the only touch of color

"Conceits," our great-grandmothers called them; so "conceits" they are when their great-granddaughters wear collars and bracelets of eglantine and roses (left). The background is exactly as one might imagine it to be—the simplest and quaintest of frocks of sky blue faille untrimmed except for the touch of silver in embroidery on the bodice and in tasseled cords

JUDGING BY HIS OPENING, THIS DRESSMAKER KNOWS BUT ONE DATE, AND THAT IS 1830

M. LELONG is the only couturier who has not indulged in excursions into the flowery fields of fashion, but has followed, without turning, the long long road marked 1830. To this his collection of gowns, quaint and charming beyond expression, bears witness. Not only do the general lines of his new models conform to the style of the period, but even the tissues, in texture and pattern, belong to that far-off time; and the manikins who exploited the creations of the house on opening day were coiffed appropriately in towering coils of burnished hair with saucy bobbing ringlets over the ears.

ALL OF LELONG'S SKIRTS ARE LONG, SOME ARE LONGER, AND ONE IS EVEN LONGEST

"Sevigné," sketched at the left, is developed in the quaintest of striped taffetas. All the little plaited ruffles are edged with narrow dark blue velvet ribbon, and a cluster of hyacinths is tucked into the corsage at the waist-line.

People are visiting the Maison Lelong just to see "the long Lelong," the gauzy muslin—or is it tulle?—frock with the longest skirt in Paris. It is sketched just below. It has been christened "Conception." What the skirt gains in length it lacks in substance, for it is quite the thinnest muslin ever seen. None of the frocks of this collection are extremely short, but they are all exceptionally pretty and wearable.

The quintessence of quaintness is "Sevigné," made of taffeta striped impartially with blue, chestnut, and beige. Tiny frills of embroidered white organdy, plaited and edged with narrow blue velvet ribbon, travel the long wide paths of hem, sleeves, and bodice, and, for a bit of coquetry, a knot of hyacinths is tucked in the bodice

At the top is a frock without a name, but dated 1830 in every fold and frill. It is of pink cross-berred muslin (Lelong revels in old-time materials) with bands of white organdy and ruffles of Valenciennes below and above those bands. Gold-figured black ribbon forms the belt, and a pair of pink roses finishes the three-fold collar

"Conception" is its name, but it is generally called "the long Lelong," for it has the longest known skirt in all Paris and people flock to see it. Otherwise it is of sheerest white muslin, embroidered with blue, puffed and frilled 1830-wise, and girdled with black velvet on which twinkle tiny blue and rose embroidered stars

"Mascotte"—that is the name of the frock at the left—is mostly of blue muslin, secondly of rose-embroidered white muslin, and repeatedly of tiny muslin frills. The collar, which, with true 1830 modesty, reaches to the very chin, is of finest white muslin, like the yoke, and the skirt, as one would expect, is sedately long

WELL MIGHT M. DŒUILLET SMILE ON THE DAY OF HIS OPENING, FOR HIS COLLECTION INCLUDED ALMOST EVERY KNOWN MODEL, COLOR, AND MATERIAL

ON opening day, the salons of the Maison Dœuillet were so crowded and the frocks were so pretty and so numerous, and the *vendeuses* were all so busy, that M. Dœuillet smiled. And surely he had every reason to be pleased with his collection. The manikins rustled in and out in smart tailored costumes, in afternoon frocks of surprising beauty, and in evening gowns of every color and every tissue.

The underskirt of "Lancret," sketched at the lower left, is edged with pink ostrich feather fringe, and the tiny tulle sleeves are edged with a looped fringe of pink ostrich flues. The bodice of this frock is made of delicate pink tulle and silver ribbons, and the skirt of brilliant turquoise taffeta is puffily draped.

One of the faille tailored costumes trimmed with fur is sketched at the upper left. The color is Nattier blue, and the fur is putois.

"Perles Fines," pictured at the lower right, is an evening frock built on slender lines, as are many of Dœuillet's frocks this season. It is decorated with pearl embroidery, is girdled and edged with pearls, and is trimmed with plaited tulle frills. The underskirt is barred with silver ribbon. A pretty afternoon coat of warm brown taffeta, simple in line, but none the less striking, is sketched at the upper right.

Short skirts are still the rule at the Maison Dœuillet. There is some use of hoops at the hips, and there are many slender silhouettes as well. The sleeves are wide but not extremely so; in fact, restraint is the key-note of the collection.

"Don Juan," this tailored costume of Nattier blue faille is christened, but why, no one but M. Dœuillet knows, and he keeps the secret well. The peplum and the frills at the hips are fur-bearing though the bands of putois they bear are not for purposes of warmth but for flare

A wrap of taffeta, warm brown in color, was one of the most sought-after members of Dœuillet's collection, for all its studied simplicity. It was ruffled just the least bit, tied casually at the front, and, to add to its artlessness, worn over a demurely simple white muslin frock

This is "Lancret," this concoction of turquoise taffeta and pink tulle. Which is which? Why, the skirt is taffeta, and the bodice and underskirt are tulle. Silver ribbon is the girdle, and sleeves and underskirt are edged with—of all things—pink ostrich feather fringe

White tulle embroidered with pearls and white paillettes, edged with pearls, yes, even girdled with pearls, is hung over a white satin underdress barred with silver ribbon. A crush of pink roses blush on the shoulder and the whole thing is named—it is not hard to guess—"Perles Fines"

THE BRILLIANT COLORS IN THESE COMBS WERE SUGGESTED BY A FAMOUS BAKST COSTUME, THAT OF "LE DIEU BLEU"

The upper of the two combs at the immediate right is fan-like in shape, and is brilliantly studded with rhinestones, emeralds, sapphires, and rubies. The one below boasts two center stones of hematite, one on either prong, about which coil two serpents in gold and emeralds and rhinestones

The upper comb of the two shown at the immediate left is covered with platinum and studded at irregular intervals with rhinestones and groups of green, blue, and black stones. This comb comes in three sizes. Sapphires and emeralds set in a typically Bakst design compose the lower comb

SOME VEILS ARE ROUND AND SOME ARE SQUARE AND SOME ARE OBLONG, BUT ALL ARE GAILY BECOMING

Comes she from the harem that she seeks to hide all but her eyes behind her veil? It is a round veil of black silk mesh, and is heavily bordered in a flower design

A bag of dark green composition has terrifying snakes of dark green striped in lighter green coiling their separate ways toward the clasp of red and green stones

An all-over design winds in the most devious paths all over the black silk mesh of the veil at the right and ends by squaring itself completely. Veils from Aitken

Two photographs by Ira L. Hill

This high Spanish comb is of tortoise-shell, carved or sculptured, whichever one prefers to call it, and poised high at the back of the coiffure in the true Spanish manner

As all-over as it is possible for a design to be is the one on this veil (below) of black silk mesh. It boasts a scroll design which is very heavy in the front on the face and lighter on the side and back

These shell pins of platinum and rhinestones are made for a good end—to be worn on both sides and to keep the curls well in their places when the hair is worn low on the neck

"FLARE, AND THE WORLD FLARES WITH YOU; CLING, AND YOU CLING ALONE," IS THE ADAGE OF THESE GOWNS, WHILE THE HAT BELIEVES THAT FINE FEATHERS MAKE FINE TOQUES

An exponent of the theory that birds of different feathers flock together is this small but far from sedate hat at the left. It was a toque of black liséré straw, to begin with, just a common or garden toque, all crown and not enough brim to mention; but then a great ornament of red cock feathers splashed out all over its top. As if that were not enough, at the very top a fancy of jet and black feathers sprang up; and as if even that were not enough, tiny black paradise feathers curled themselves all around the edge of the fancy. Hat from Kurzman

Spring is, of course, the open season for blue serge. In this frock of blue serge the sleeves are as full and long as the skirt is full and short, and the pointed cuffs are the only things that are able to restrain them. The bodice takes unto itself an oddly shaped vest of light blue taffeta and a white batiste collar embroidered with dark and light blue silk. Bands of fringe—not every-day fringe, but fringe with short stiff brush edges—trim the sides and back of the waist and divide honors with the box plaits of the skirt. The hat is just a little black milan straw smothered in blue taffeta

As to this evening gown, in the cut of its bodice and skirt it is like Mercutio's wound, "not so deep as a well nor so wide as a church door; but 't is enough, 't will serve." The bodice is heavy silver lace, a bit of white tulle, and two slim strips of pearls and rhinestones set in black enamel; to the right one is fastened the wisp of black tulle scarf. The skirt is heavy silver lace and silver-brocaded black taffeta pointed on the bodice above an ornament of rhinestones. The slim two-pointed train follows the gown as faithfully as night follows day. Gowns from Farquharson and Wheelock

AFTER PRESENTING CONVINCING PROOF THAT THE CHINESE COOLIE HAT IS THE ONE MODEL FOR THE WOMAN WITH THE HOE, VOGUE OFFERS AN AUTHENTIC CHINESE FROCK TO ACCOMPANY THE HAT AND A CHINESE GARDEN AS A FITTING BACKGROUND

Away with such incongruity as coolie hat and an English smock! The Chinese woman of Yunnan wears the most modish of skirts properly full on the hips and gathered to a yoke

The Chinese shirt is a most adaptable affair, and this child's costume gives one of its simplest forms. The watering-pot is painted black with a Chinese design in color. Costumes and garden designed by Claire Avery

If one wishes a variation of the coolie hat, this model is equally Chinese and strictly of the spring mode. The design on the skirt is taken exactly from the Yunnan costume

UNDENIABLY, the Chinese coolie hat is the ideal hat for feminine gardeners, be they brave women with the hoe or mere gatherers of rosebuds. It is light as air, this coolie hat, and very cool, and it stands firm against the most boisterous spring wind by reason of wholly personal and individual straw rings at either side of the head. As a protection against the sun, it excels even the Indian pith helmet by reason of its expansive brim; and by reason of this same brim it defies the insolent and insistent freckle.

Besides, hardly any one—no one, in fact, except Claire Avery—has ever thought of fitting coolie hats to smart gardeners, and that, of course, adds incommensurably to the desirability of this form of sun-defier. Let no one suppose, however, that the artist would pause there and leave this exotic head-dress

(*Continued on page 152*)

Back of a Chinese costume must be a Chinese garden, and how create it if not by willows massed about a lake dotted with swans and bordered by a tea-house?

Photograph by Campbell Studios

Miss Hope Williams, the daughter of Mr. Waldron Williams of New York, made her début last season. Miss Williams is an example of the new débutante, whose interests and abilities are broadened and trained until "leisure" is become only another term for work. She took part in the recent Junior League entertainment, and was one of those in charge of the Father Knickerbocker Ball given at Sherry's on February 15

Photograph by Campbell Studios

Mrs. Walter T. Rosen was, before her marriage, Miss Lucy Bigelow Dodge. The interest in charitable work that made her prominent in the Junior League before her marriage is not less since her marriage, as evidenced by her work for the recent Junior League Entertainment, the "City of Beautiful Nonsense"

Photograph by Arnold Genthe

Mme. Riabouchinsky, above, is by birth an Italian, by marriage a Russian; since the war she has been living in New York. She is a woman of rare beauty and talent. Before coming here she established a Red Cross hospital in Moscow, and herself directed it for a year and a half. M. Riabouchinsky is editor and owner of a well-known art journal in Russia, but he is now in America buying war munitions

NEW YORK SOCIETY RECRUITS ITSELF FROM THE JUNIOR LEAGUE, AND A RECRUIT FROM RUSSIA COMES AS A GOOD FORTUNE OF WAR

Photograph by Arnold Genthe

A bride of last autumn was Mrs. Felix D. Doubleday, formerly Miss Rhoda Tanner, daughter of Mrs. John James Tanner of New York. Mrs. Doubleday has always been an ardent worker in the interests of the Junior League, for which her talents and abilities are peculiarly adapted

AS SEEN by HIM

Some Call It Work, Some Play, Some Charity, but It Is Really a Tea-room at Manila—While the Magnetic Pendulum of Decoration Swings Chinaward, Why Not Swing It Via the Philippines to See What It Picks Up?

IN these days of early spring it is easy to drop into verse, though it may, indeed, be of the formless variety. Swallows and humans are building, real estate agents are putting forth their most alluring advertisements, the ice is too thin to dance on any longer, the Metropolitan song-birds are preparing to fly away, real North River shad are in the Hudson, and cottages are being leased at Newport. The daffodils are opening their golden eyes in our gardens, and our gardener is groaning at the insistent yellow dandelion which has settled on our choicest bits of lawn; I believe he would welcome a horde of hungry Italians armed with knives and sacks and boots unrivaled for tramping lawns, just so they took away with them our spring "greens."

My new neighbor has imported a mob of workmen who are busy on the adjoining estate which he has just purchased. He is a clever man, this new neighbor. The estate of which he has just become proprietor consisted, before his purchase, of several small places, and there were modern houses on each of them. Instead of pulling these down and letting the building material go into the discard, he has acquired some unoccupied land on the remote edge of his estate, where possibly in future some enterprising promoter may start a residential park or terrace. To this spot he is moving the houses, for they are in good condition and with a few alterations can be made sightly and up to date. The moving is not, comparatively, a matter of much expense. On their new site, these houses can each serve as a pied-à-terre for some congenial people who do not want a large estate. These can be leased at an excellent rent, so that my clever new neighbor makes an actual profit on his investment while choosing his own neighbors and shutting out all who might be distasteful to him.

SOME CALL IT WORK, SOME PLAY, SOME CHARITY

However, I plan to-day to talk of other matters than springtime and country builders, matters which take me as far afield as the Philippines. I am going to tell a tale of an experiment interesting and a bit out of the ordinary, and trust that in so doing I am not betraying a confidence. I read a letter recently from a young girl, just in the débutante class, the daughter of one of our government officials in the Philippines, at Manila. The young lady in question, who was not too young to know the ways of the New York fashionable world, missed something of its gaieties in Manila. There was no place to house a *thé dansant*. Faced with this situation, the enterprising débutante set about to open one. Now ordinary tea-rooms are as plentiful as the flowers which bloom, and even our countryside banks and braes are thick with them. But this was to be something different,—and, besides, it was undertaken in the noble cause of filling a social need.

IT WAS A TEA-ROOM

The rooms were established on the second floor of a typical Manila house in the fashionable part of the town. The atmosphere was to be Chinese and Philippine combined, with just a touch of our own good west,—waffles and maple syrup, as well as dainty tea cakes made from old New England recipes. The prevailing colors in the rooms were cream and blue, and the hostess wore a blue coolie gown made in the fashion of the blouses of the natives; the attendants, I believe, were Filipinos dressed in immaculate white. The furnishings were of bamboo; there were the usual tables and chairs, and, for oddity, barrel-shaped bird-cages inhabited by decorative tropical birds, and boxes for blooms in which air plants of a species of orchid native to the Philippines gave a riot of color. The trays were made, if I am not mistaken, of ordinary rice baline, a material, I believe, something like a stiff matting. I trust I have not gone astray here; but, at any rate, I am certain that the trays were of something quite humble utilized in such way that it created a sensation. It is needless to say that splashes of oriental color were everywhere combined with the blue and cream tints of the rooms. A wide stairway led to the tea-rooms proper and there was a foyer with tropical plants. The quaint balconies of the house itself were covered with trailing plants and vines in boxes, and these hung down in curtains,—orchids, festoons of wisteria, and draperies of all sorts of climbing things that made an excellent sign for this good "inn" which, however, needed no "bush." But this is not half the story. A journey was made to Hongkong and Shanghai for decorative treasures. It is at Shanghai that the original Willow Temple stands, and in that city may still be purchased pieces of the willow ware which is the pride of every New England housekeeper. There were famous bargains to be had in "Pig Alley," which is really a wide street bordered by low-roofed native shops. Here were purchased a few extra tables and chairs in Chinese bamboo and odd pieces of pottery and oriental hangings in the vivid harmonizing colors which prevail in that most ancient and civilized of nations. All this was bought with Portuguese Filipino money, and the equivalent of ten American dollars went a long way.

On the delightful afternoon when the tea-room in Manila was opened, the street for several blocks was lined with motors. Society came eagerly and ever since then the tea-room has been the place for afternoon entertaining and bridge parties.

All this is but a single instance of what the American "society" girl is doing. This tea-room is but a recreation for this débutante, for most of her time she spends on more serious duties,—mostly welfare work among the natives.

WHY NOT A "PHILIPPINE INFLUENCE?"

Speaking of Chinese decoration, I like these decorative schemes of the simpler kind for summer places. The blue and cream color scheme, the bamboo, the flowers, the birds, the dainty china of this tea-room, all were cool and restful. The Chinese tea-room de luxe has, of course, been done in all its magnificence by Mrs. Oliver H. P. Belmont at "Marble House," Newport. The pendulum seems to have swung again to a revival of the Chinese decorative craze of two hundred or more years ago, relics of which may be yet found in this country in the seaport towns, such as Salem, where in former days lived the merchants who traded with the east. The China trade, as those who know their Hawthorne will recall, has always had a touch of the romantic in it. Perhaps now we might take hints from the Manila tea-room and combine with these Chinese elements something Philippine; it certainly would be new.

A SOUVENIR OF MADAME DE MAINTENON

PETIT-POINT has become a stirring word in the ears of those who follow the mode of things decorative. It means, one way you look at it, cross-stitch embroidery, but the present-day understanding of cross-stitch work conveys little idea of the great beauty and intricacy of the embroideries in this stitch. Not long ago there was imported from France a piece of petit-point that shows to what interesting lengths this style of embroidery may go both in art and in history.

This embroidery, which is illustrated at the right, was designed as the covering of a sofa and was worked by a band of young women of noble birth under the supervision of Madame de Maintenon. Its beauty of color is rare even for the old needlework, for it combines the rich deep colors used in the Louis XIV period with a great abundance of silver thread, and all is made soft by time,—but not by wear. It is as though a delicate mist were over the fabric, giving it a beautiful opalescence.

The composition of the two pieces, seat and back, is the same; in each are three medallions surrounded with foliated scrolls, feathers, and conventionalized blossoms that fill the space with softly harmonizing colors.

It is in these parts of the design, outside the medallions, that the silver thread is

(*Continued on page 128*)

Among all the pieces of petit-point which have come down from the days when needlework was the art and recreation of the gentle born, few are richer in color or in design than this sofa covering, patterned with scenes from the life of Esther, which was made by the orphans of noble birth in the school of St. Cyr

Photograph by Eugene Hutchinson, 1916

MISS GRACE M. MEEKER

Miss Meeker is the daughter of Mr. Arthur Meeker of Chicago, and her engagement to Mr. Ambrose C. Cramer, also of Chicago, the son of Mr. Ambrose Cramer, has recently been announced. Miss Meeker is the sister of Mrs. Horace Gray of Boston, and most of her summers she spends at Marblehead, Massachusetts

THE SNOB VARIOUS

The Snob Family Is a Large and Flourishing Species Which Thrives in Any Climate and Comprises Many Varieties, from the Common or Garden Snob Social to the Highly Exotic Snob Artistic

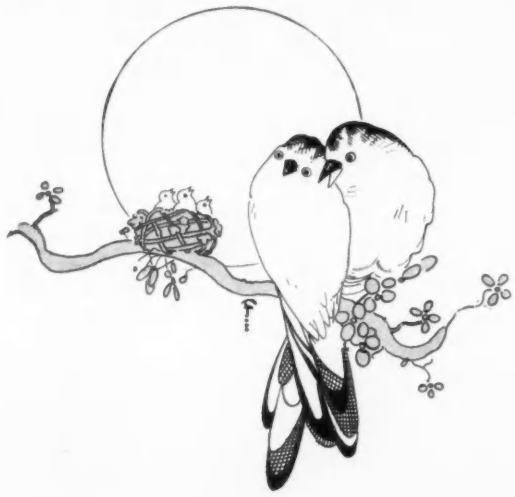
WHEN Thackeray defined a snob as one that meanly admires mean things, he had in mind the snob social, since that variety, whether in Great Britain or elsewhere, is the common or garden variety snob. The ancient and honorable order of snobs has many branches, of which the snob social is merely the largest and, therefore, the most familiar. Some unpleasantly cynical persons indeed assert that all human beings are of the snob social variety; but to dwell on this contention might cause pain. Other members of the vast snob family are the snob musical, the snob artistic, the snob literary, the snob sartorial, and, worst of all, the snob religious.

EVERY one of these varieties is touched by Thackeray's definition, though the definition is not broad enough to include the other hall-marks of snobbism. Snobs all admire mean things, but also they all have a self-conscious pose of knowledge, taste, or skill, and not a single snob of them can achieve true simplicity, though a counterfeit simplicity is often a favorite pose. The characteristic of snobs is that they lack the robust self-respect to be their unadorned selves on all occasions and in all companies. Their false seeming is not big enough to reach hypocrisy; it may even fall short of insincerity; but it prevents them from being habitually genuine. Crudely sincere persons are apt to treat the snob with open contempt; but to cut the acquaintance of every snob would be to reduce one's social circle to a mere clique.

THERE is the snob musical; we all know him. He may have a sound taste and wide knowledge; he may perform admirably on his favorite instrument; and, again, he may not. His pose, in any event, is that of one who can not endure what less delicately attuned ears frankly enjoy. He makes a grimace expressive of intense suffering as the daughter of his hostess sings her little song, and, when invited to play, he looks temperamental and declines. His first cousin is the snob artistic, who can not open his mouth without uttering the jargon of the ateliers; who delights to damn an accepted masterpiece with a quotation from the current school of art; who dismisses with a contemptuous laugh whole museums full of paintings and statues. Real ideas concerning the art of painter or sculptor never enter his head; he wishes to impress the company with his critical acumen. He gages critical ability in proportion to the number of persons and things disliked; the more he condemns, the better his taste.

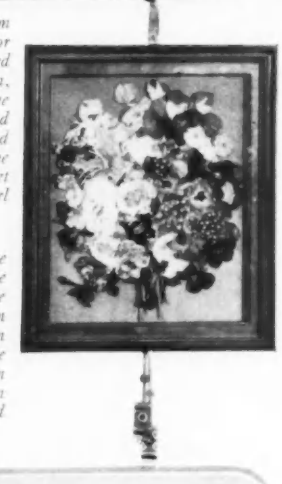
AS to the snob literary, he is three parts pedant and one part snob social. The names of the writers he has known come to his lips along with the titles of the unfamiliar books he has read. He smiles superior when the talk is of popular contemporary novels, and intimates with a bored frown that he finds time for none but the classics, with now and then a few great bits of modern foreign literature. Of course, he reads no translations except Fitzgerald's Rubaiyat, which, indeed, he hardly needs to read, since he has long had the quatrains by heart. Like the snob artistic, he delights to surprise his hearers with bizarre opinions, as that "Don Quixote" is rather a pathetic than a humorous work, or that Shakespeare is totally unsuited to stage production. There is no surer way to infuriate the snob literary than to agree absolutely with all his utterances. His great opportunity comes when he finds himself with an audience of young folk who have done a huge amount of "required reading" in college, and whose critical opinions have been imbibed from their professors. An hour with the snob literary will leave such a company in a state of acute bewilderment. He has dogmatically denied the things they had accepted as truths, and pitilessly exposed the worthlessness of the authors they had been taught to revere. The snob has thrown into their trenches a bomb charged with asphyxiating gas and left them breathless.

IT must not be taken for granted that the snob sartorial is one who dares not be out of fashion. On the contrary, this variety of the genus snob may be the man or woman who delights to brave the world in outlandish garments. When you see a woman clad in something advertised as "hygienic," suspect her at once; and let suspicion grow to certainty should she wear shapeless shoes for her physical salvation. Sometimes the snob religious shows symptoms of the snob sartorial—and of the snob social—along with those of the plain and familiar hypocrite. There must be many such religio-social snobs in a church recently referred to in the daily newspapers as "exclusive." An exclusive church would naturally lead its members to an exclusive heaven, but possibly the snobs religious have broader views of the Hereafter. One calls to mind a titled feminine snob who was told that her neighbor, a retired tradesman, had died. "Poor soul," said she, shaking her head in the most approved "all-for-the-best" manner; "of course, one can't know such people here,—but we shall meet in Heaven."

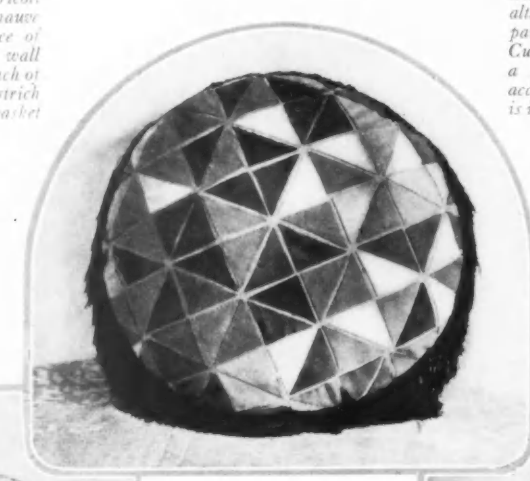


The walls of the living-room at "Gayne House" are covered with a transparent butter yellow material over apricot. Brocaded ribbons of mauve and gold give semblance of paneling, and a novel wall decoration is a great bunch of blue, mauve, and gold ostrich feathers in a metal basket

In the black and white room in which is neither black nor white, the walls are covered with cream Irish poplin, alternating with decorative panels designed by Howard Cushing. Coral, crystal, and a green English glass give accents of color; the cabinet is inlaid with mother-of-pearl



At left and right on this page are examples of the Victorian flower wreaths which Baron de Meyer has revived to use after his own fashion as decorative bits of color, old in association, but very new and individual in effect



The cushions shown here are illustrative of the color harmonies and the wealth of idea that Baron de Meyer expends upon cushions alone. The crisscross round cushion (left) is developed in green, yellow, red, and heliotrope silks

Black fringe and tassels mark off an oval within an oval in the cushion at the left. The background is Nattier blue silk grenadine embroidered in black velvet and royal blue

Oddity in its most pleasing form characterizes a tangerine silk cushion (right) covered with white dotted muslin and taffeta, the latter embroidered in black to match the fringe

With ALL DUE DISRESPECT *to* DECORATIVE PERIODS

At "Gayne House," the New York Studio of Baron de Meyer, Decorative Ideals from Every Land and Time Meet and Fraternize under the Inspiring Influence of Color Schemes New and Glorious, Originated by This Decorator Whose Creed Is Color

PEOPLE in this country are still so desperately afraid of color and light in their houses. During the last ten years or so, every country in Europe has gradually and triumphantly asserted the fact that there is no necessity for living in a gloomy, shaded, and subdued atmosphere in order to be considered a person of distinction and discriminating intelligence in matters of art. Neither need one be surrounded by mellowed or faded tones to be considered as possessed of taste.

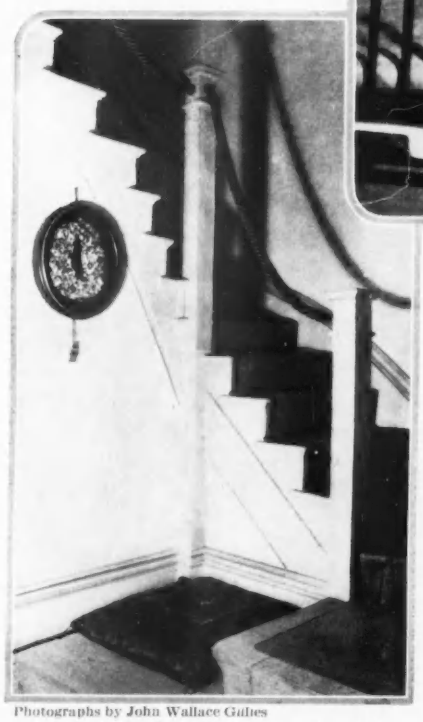
When one deliberately starts out to create any given atmosphere,—be this atmosphere medieval and therefore foreign to our present day mind, or the re-creation of any given period,—the result can never be other than artificial; never by any chance does such a course lead to the expression of one's own personality. Such decoration seems to betray a disheartening paucity of imagination.

TO LOOK AS CLEAN AS IT IS

A fine modern house should be clean to start with, light, hygienic, and practical. By "clean" it is meant that a house must give an impression of brightness, neatness, and fresh air; for it is taken for granted that houses, even though decorated with musty old tapestries and antique hangings, are technically clean, are daily swept, dusted, or vacuum-cleaned. But to make a house look as clean as it is, what better decorative ideal could there be? What can be more delightful than walls carefully plastered and painted some beautiful tone, and an absolutely plain carpet, either of the dull black which is now usual or of any other color, giving a distinctive simplicity that does not borrow any of its atmosphere from a bygone period? For more elaborate decoration, plain and very brilliant satin stretched over all the walls produces the same atmosphere of distinctive simplicity, with an added air of luxury due to the quality of the material.

Through the doorway is the black and white room which is remarkable for the fact that nothing in it is either wholly black or entirely white. On the wall are modern versions of the 1850 flower wreaths

The curtains of the lavender-blue hall are of a transparent lavender stuff with cerise bands and long fringe; beneath them are glass curtains of cerise gauze. The table is lavender and black lacquer



Photographs by John Wallace Gillies

In the hall, the lavender-blue of walls deepens to procelain blue in carpet, and the accenting note is a bright red silk cord

"GAYNE HOUSE," THE STUDIO

"Gayne House" is the name of the charming little house at 59 East Fifty-second Street, in which Baron de Meyer has his office and studio. "Gayne" is a name devised from a combination of the stars actually in the heavens at the hour and date of Baron de Meyer's birth, translated into actual letters producing the the sequence G. A. Y. N. E. This versatile and original artist, who, some five or six years ago, elected New York as his headquarters for at least a part of every year, has attracted much and favorable attention for his work on photographic and, later, on decorative lines. His unusual and beautiful photographic portraits have been well known for a number of years. When, about a year ago, he took up interior decoration, his work received much praise for the novelty of the point of view and the originality and beauty of color. Although leaning toward or using as a base the decorative ideal of a country or period, French, English, Italian, Chinese, or Persian, and ancient or of recent date, Baron de Meyer seems always to preserve a vigorous and very personal atmosphere in keeping with our modern mind. His decorative principles have sometimes been spoken of as leaning to or derived from *art nouveau*. No term could be more misapplied, for *art nouveau* is a style of shape and line, not of color schemes. The new and modern color harmonies in which Baron de Meyer excels are not taken from any modern designers, but go far back to the sources of all inspiration in color, to Persia, India, or China, to the orient with its wealth of color, its mellow yet brilliant hues.

At "Gayne House," simplicity, costly simplicity, is the key-note in Baron de Meyer's work. There is in it a note of elegance, of smartness, very individual and very alluring to all those who are able to put aside the long-accepted conventional point of view that the beauty of an apartment consists in rich and heavy draperies such as were found in Gothic halls or Louis XIV reception rooms, rooms which must be beautiful to us not for what they were originally but rather as age has transformed and dulled them.

(*Continued on page 124*)

In "Montague House" in cheerful Knightsbridge Mlle. Deslys has set up her English household gods. Riders from the Row can not miss—nor pass—the gay little house with its leaded windows, its red red roses of geraniums, and its smart white motor waiting at the door. Among the captives to this household—and how many there are.—is a German helmet now at home on the north drawing-room mantel

The dining-room is most utterly English, for oak wainscoting and cream plaster walls beneath a deep-beamed English ceiling gleam with old pewter and plate, the brick fireplace is graciously wide after the fashion in merrie England, and the long refectory table was once the board of a Yorkshire priory. White flowers on the table remind us that it has long been spring in England

PARIS MAY CLAIM FIRST RIGHT TO GABY DESLYS, AMERICA MAY HOPE SHE LOVES IT BEST, BUT LONDON CAN POINT TO "MONTAGUE HOUSE" AND BOAST "THERE!"

Royal carvings and rich old furnishings make a royal background for piquant Gaby Deslys. The bedroom is Italian, with a great bed elaborately carved and gilded, and raised three steps in an alcove in the seventeenth century manner. The carpet and ceilings are soft old-blue, and the walls are rubbed with gold in an effect of shot silk; the window is painted pearl and rose

Photographs by H. N. King

Photograph by Ira L. Hill

JUST as a letter bearing only a picture of a rough rider's hat and two rows of teeth once went direct to its destination, so any document addressed to "The Loveliest Dancer This Side of Heaven" would go straight to—well, why waste type to print the name? At one sitting she had fifty-nine poses taken—and every one a picture that any woman would give three of her favorite coquetries to look like. And that is because she knows, as no one else ever did, how to move and how to stand still. Not until you have seen her dance do you really understand what a breeze is like; she makes a breeze visible.

Why she borrowed Bo-peep's staff and the Mad Hatter's hat to wear with a hooped gown, Mrs. Castle only knows,—probably for the same reason that she carries a monkey or, once she loves a ninety-eight cent hat, wears it with a thousand dollar evening gown. But it is that debonair inconsequence that makes her an exclamation point in fashions.

Here she poses like a peacock in a lace dress and a smile—and you can see through both of them, for she is possessed of a transparent charm. Everything from restaurants to canaries has been named after her, so no wonder the thrifty manufacturer called his new lace the "Irene Castle." And if she is as sure as this that lace gowns are to be chic this summer, there must be something in it.

FURNISHINGS WHICH NEVER REPEAT THEMSELVES

IN the interest of all those who prefer furnishings "made by a man for a man" to those "made by a machine for a unit of population," Pieter Myer and Emile Weeckers established, some years ago, the Myer Studio. Here are made to suit the demands of the most exacting individualists pieces of lacquered or painted furniture, lacquered screens, and batik silk hangings, shades, and pillow covers, which even the makers themselves deny their ability to reproduce exactly. For the furniture is made by hand and painted with specially mixed colors and in designs made especially for each individual piece. While as for the batik hangings, those who have experienced the difficulty which exists in reproducing a color exactly even in dyeing a plain material, will readily concede the impossibility of reproducing one which is obtained by four or five or even ten dyeings, one over the other.

In a smaller way, the batik process in dyeing has been practised by many people in America within recent years, but it is Pieter Myer who has done most to develop the great decorative possibilities of this process. The method by which it is done, though not unknown, may perhaps bear further explanation. The usual methods of obtaining patterned fabrics are either to weave them of threads previously dyed in different colors, as is the case with tapestry, brocades, and many other fabrics, or to run the woven material over rollers which print a pattern in colors, as a colored picture is printed.

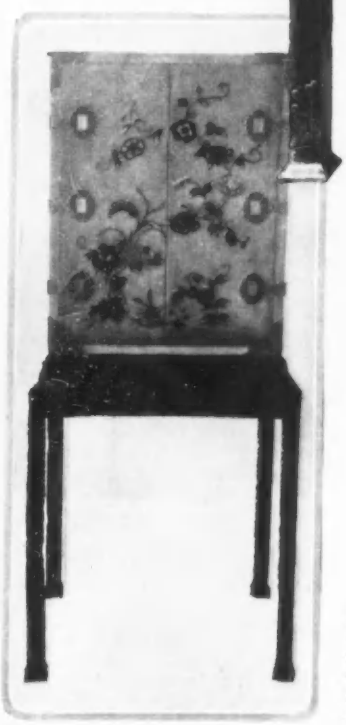
The batik process is wholly different, and the resulting design is both beautiful and unique. The process consists in stopping certain parts of the design with wax, and immersing the fabric in dye of the desired color. In detail, it is carried out as follows: the design is indicated on the white silk fabric and those parts of it which are to be white are covered with wax. The fabric is then dyed in the lightest of the colors to be used in the design. When this has dried, more wax is added to cover those portions of the design which are to remain that color, and the fabric is then dipped in dye of the next darker shade. This process is continued until the fabric has been dipped successively in every color which appears in the finished design, and the final step is to melt out the wax by immersing the fabric in hot water.

The great difficulties of the work lie in the impossibility of dyeing complementary colors, which makes it impossible to use both red and green, for example, in the same design; in the doubt which always exists as to the result of one dye over another; in the danger that the wax may crack in the wrong place (it is often delicately cracked in right places to give variety to the design); and in the fact that it is impossible to examine the design during the process.

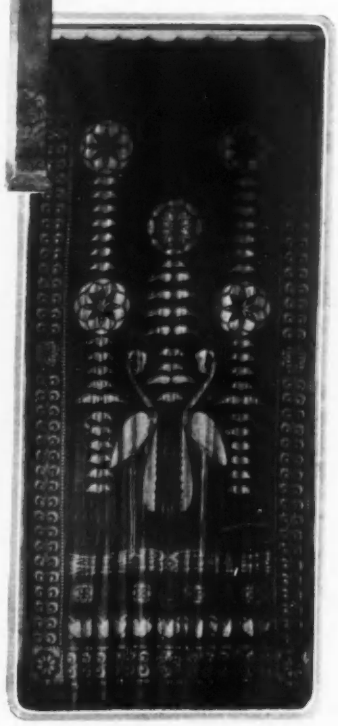
As even the most careful dyer could never attain the same results twice, the owner of such a batik panel as the ten-color "Summer" at the upper left is assured of a unique possession

The decorative possibilities of the batik process are exemplified in the hanging above, which was made for Mrs. Simeon Ford of New York. Gold and purple predominate in this hanging

A thing of unusual beauty both in line and in decoration is the yellow lacquer table above. The painted design is similar to that of the cabinet and the drawer-pulls are of old Japanese carved ivory



A four-color batik silk hanging has a background of dull gold. Deep purple predominates in the design, which appears to trace its origin to Chinese paintings. Furnishings from Myer Studio



For Rose Cecil O'Neill was made this cabinet at the left, of yellow lacquer decorated with a Chinese design of flowers in red, blue, white, and gold. The gold-plated brass hinges are copies of old Chinese metal work. The high stand is of brilliant Chinese red lacquer

A simple batik panel makes its pattern with white and two colors. This would require but two dyeings—first pink, stopping out the white design with wax, then blue, stopping out both white and pink designs. Ten is the highest number of colors thus far attained

AN EXHIBITION *of the* THREE ARTS

Architects, Sculptors, and Mural Painters Present Their Year's Showing in the Annual Exhibition of the Architectural League of New York

THE painters hold carnival in New York in a continuous series of exhibitions which last the year round, but it is only once in the year that we are favored with any really representative showing of the work of our architects and sculptors, and even then a large part of the space is devoted to the work of the mural painters.

The exhibition of the Architectural League of New York, which annually fills the galleries of the Fine Arts Building during the shortest month of the year, inaugurated this year a most successful innovation in the form of a well-planned architectural garden, which filled the floor space in the middle of the Vanderbilt Gallery and furnished the setting for the especially honored pieces of sculpture. To complete the illusion of a real garden, deep blue cheese-cloth was hung beneath the skylights of the Vanderbilt Gallery, forming blue heavens which were reflected in delightful fashion in the still flower-bordered pools of the garden below.

There are those who assert that decorative painting is the natural field of American artists, and such panels as this "To Spring," by Albert Hencke, give good and sufficient ground for the assertion

We feel ourselves personally honored when Helen Dryden's designs for Vogue covers, that above and two others, find place upon the dignified walls of an Architectural League exhibition

TWO MEMORIAL SCULPTURES

At one end of this garden, against a high wall background, was the nobly beautiful figure rendering visible "The Spirit of Life," which was modeled by Daniel C. French for the Spencer Trask memorial, at Saratoga Springs, New York. As it is placed at Saratoga Springs, this figure is reflected in a long pool formed by a stream which flows from the rock beneath the feet of the statue. The finest view of this figure is that taken from the right side. This shows most clearly the great beauty of line and form, the fine understanding of the figure beneath the clinging draperies, and the splendid strength of the modeling. As is always true in French's work, the wings are things of great beauty and strength and seem an inherent part of the figure,—not in any sense an extraneous addition. The backward sweep of the drapery behind the feet, which balances the spreading wings above, seems somewhat perfunctory, however, and appears a too obvious device to complete the composition of the statue.

At the opposite end of the formal garden, Augustus Lukeman's figure for the Straus memorial was given an admirable setting silhouetted (as it is in reality) against the towering buildings of New York, which were represented by the striking panorama of New York in 1915, painted by Birch Burdette Long, which was exhibited in the New York building at the Panama-Pacific Exposition. This reclining figure in bronze, which was discussed at length in Vogue at the time of its unveiling last spring, is unquestionably one of the finest of the monuments which have been erected in New York, and its presence is a notable addition to the exhibition of the Architectural League.

Place of honor in the garden which occupied the floor space of the Vanderbilt Gallery was given to Daniel C. French's "The Spirit of Life," for the Spencer Trask Memorial

JOAN OF ARC

Another monument recently erected in New York was represented at this exhibition in the models of the statue of Joan of Arc, by Anna Vaughn Hyatt. Though in general plan and treatment this statue is reminiscent of famous statues of Joan of Arc already erected, the execution is spirited and fine, and the work is worthy of very high praise. Miss Hyatt, who is beyond doubt the Rosa Bonheur of sculpture, was primarily interested in the horse, which she has made a creature of magnificent strength and fine solidity, but in her mounted figure she expresses well the intensity of Joan's enthusiasm as she raises her sword high in the air to urge forward her troops.

(*Continued on page 116*)

Photographs by Peter A. Juley

The originality and keen decorative sense of C. Bertram Hartman appear in a panel for a music salon. Like it or not, as one will, Hartman's art is neither copied from nor copiable by other artists

In a Chinese design in gold, Kawashima makes unusual use of the ever-decorative peacock and chestnut tree for a wall panel. Decorative license countenances the Greek damsel with high heels and parasol

Since daintiness is the creed of this tulle evening gown (above), Fanny ruffles it in gray net and lays the firmness of its foundation in gray satin. Green moire ribbon forms the bodice and comes directly to the point down the front of the skirt. Rhinestones conclude the tale

"Suivez - moi - jeune homme" is the name the French give to a fluttering ribbon that waves and beckons from a hat, and what "jeune homme" could resist these streamers of vivid colors—blue, rose, yellow, and purple velvet brocaded ribbon—which also form the crown and bow? Natural colored leghorn tops the brim, which is faced with very dark blue leghorn; a Saget model

But when she twists these same streamers around her neck, it is oh! so discouraging. "Go away, young man," it says more plainly than words. Although the bag belongs to the hat by reason of kinship to the ribbon, it insists on attaching itself to the wrist by blue satin strings

How could a robe intime be other than irresistible when it comes from the Venetian palace of Fortuny, the painter, and was made by Greek workmen after the manner of the gowns made for Aspasia? It is of black Venetian satin, hand plaited, edged with Venetian beads

Pink net ruffles run up and down and around the pink chiffon overskirt. Ruffles of gray blue faille edge the shawl-like bodice of the same material. The chiffon sleeves are cuffed in blue faille, and the chiffon underskirt of this Jerome frock ends in a broad band of the gray blue faille

Photographs by Ira L. Hill

DESIGNED, COLLECTED, AND APPROVED EACH IN TURN, BY THE TRIUMVIRATE —THE PARIS HOUSES, MRS. WHITNEY, AND THE AMERICAN PUBLIC

A CONNOISSEUR OF FASHIONS

THE models shown on these pages were chosen from the very extensive and interesting collection imported this season by Mrs. Belle Armstrong Whitney, who was at one time a publisher and editor of a magazine of fashion, but who is now much better known for the unique work she is doing as a consulting fashion expert to important manufacturers of textiles and to business houses of allied interest.

Each season Mrs. Whitney brings from Paris a representative collection of new styles from the French fashion houses. Her selections are always noteworthy for the careful attention to detail which characterizes the purchases of a woman of distinctive taste, and the models are cleverly chosen to show the trend in the uses of the most distinctive materials.

By employing a group of artists in Paris who are permitted access to the museums, even though these museums are now closed to the public because of the war, and by a constant crossing and recrossing of the Atlantic, Mrs. Whitney has developed a fashion service which is of peculiar value to the progressive American manufacturer. This season her collection shows a lavish use of ribbon and the return of some favorite old fabrics such as marquisette and voile.

Beige colored marquisette gives the excuse for a lavish display of brush-edged beige ribbons on the Chéruit frock (left), even to a cape collar of them. White crin makes an unbelievably tiny bow and outlines the bottom of the Reboux hat of beige faille

A Chéruit frock of dark blue gabardine is made by the black satin ribbon trimming. Ribbon is knotted at the back and falls in two straight weighted ends; the vest is white batiste. The Saget hat is black milan with cherry faille ribbons and dark dahlias

Very fine and very blue and white is this blouse of handkerchief linen with collar, cuffs, and ruffles of white linen trimmed with two rows of lattice embroidery; and to emphasize the blueness and the newness of the blouse there is a black cravat. From Hackenbrock et Samuels

Spring can never be without its dark blue serge suit. The Premet suit at the left is of velvet texture serge lined and faced with squirrel gray satin. Elaborate stitching trims the skirt and the belt which fastens inside the coat. Saget designed the all red satin and straw hat with this suit

One calls it pearl gray, but it really is more than that—'tis Jenny's own shade of gray, dyed to her order, and made up into this tailored costume of gabardine with cuffs and collar of white piqué. Saget designed the hat of turquoise blue straw—a casque backed by matching faille ribbon

Photographs by Ira L. Hill.

An Elise Poret frock (left) is black taffeta and is unusually quaint in its collar, sleeves, and the pointed vest of black chiffon laced over silver cloth with rose and black silk. It has an equally quaint skirt faced with vivid rose faille which shows where it is turned up on the left side and finished with a ruche. Saget's hat is rose crowned and black brimmed

Narrow ribbon ruffles of black faille upon a background of white silk voile and black "petits pois" constitute an Elise Poret frock (right). Four broad stripes of pale pink satin ribbon showing through the voile refute any suggestion of somberness a black taffeta underskirt might give. Silver cords lace the tulle at the neck

Maurer makes the pelerine in the oval above of four rows of black moire ribbon and lines it with Nattier blue velvet and chiffon. The velvet streamers hold boutonnières of Judith Barbier flowers. The Maria Guy black leghorn hat is faced with blue faille, with foliage of wild roses

Photographs by Eric L. Hill

The taffeta frock in the lower middle of the page is of "rubis" color, one of the newest shades of red which takes its name from the ruby, and is embroidered in rubis and purple-blue. The Maria Guy hat of dark gray milan has no crown, but light gray taffeta ribbons fill the need

The ingenious use of ribbon in every conceivable fashion is, perhaps, the most striking note of the collection. In the Fanny model at the upper left on page 74, the bodice is built entirely of broad green moire ribbon, wound twice round the body; the ends are gathered on the hips and fall down the front to the hem of the gray tulle flounced skirt. The frock at the upper right on the preceding page is made by its unusual use of black satin ribbon in combination with gabardine to produce an exceedingly modish tailored costume, in which a definite pannier effect is produced at the side by the shirred ribbon.

THE WAY OF THE MODE WITH RIBBONS

The finer effects of ribbon as trimming may be noted in the model at the upper left on the preceding page, where a brush-edged beige ribbon works out a unique design on beige marquisette. The deep cape collar in the back is made of overlapping bands of the beige ribbon, and hangs loose from the shoulders. The smart little frock at the upper right on this page develops another interesting ribbon trimming in shirred black satin ribbon on one of the new blue and white printed marquisettes; while in the frock at the upper left on this page novelty is brought to a black taffeta skirt by a wide facing of bright rose, and the skirt is turned up slightly on the left side to show its rose ruchings.

On page 77 are pictured many uses of ribbon, mostly of taffeta, and many of them brush-edged. The ribbons are shirred or intertwined to make the novel neck finishes and girdles which Paris has designed for our delectation.

Points on the fashion in collars were also made clear in the Whitney collection. The collar on the frock at the upper left on this page, wide and standing away from the neck, is one of the latest and most popular types of collar—unbecoming one sometimes hears, but then, how smart they are, and the Frenchwoman, of course, is sometimes willing to sacrifice mere prettiness to chic. Other models of this same type of collar are shown on page 77, but otherwise developed.

A natural reversion from the cape has probably produced the severe upstanding military collar on the suit at the bottom of the preceding page, at the left. This collar may also be worn open and, if lined with faille of a lighter shade than the suit, it is both soft and becoming. This model, so different from the high collars of the past winter, promises to alternate, in the new plain tailored suits for morning wear, with the tradational low collar and revers.

COLLARS AND POCKETS

Taffeta and faille, it will be noted, are still the most popular materials for the rather elaborate afternoon gown, for the gowns at the upper left and bottom of this page were but two of the modes to illustrate this tendency. Later in the season we are promised a considerable showing of stamped muslins, marquisettes, and voiles, as in the model at the upper right. In the frock at the bottom of this page, one notes the elaboration of the pocket, which is placed on the hip and seems almost a pannier in its puffings of the material, shirred and embroidered with many colored stitchings—for stitching is important in the present mode.

"RIBBON AND STILL MORE RIBBON," SAYS FASHION,

"RIBBON WHEREVER POSSIBLE OR EVEN PROBABLE"

Gone are the days when the sash was a mere detail of the frock; now the frock is a mere detail of the sash. Who gazes on this girdle may mourn that black and white can give so meager an idea of its loveliness. The ribbon is of the deep glowing purple of the eggplant, edged with brush-edged satin of palest pink; the ends fall most pointedly down the back

Generous black and white taffeta ribbon gives yards and yards and yards of itself to make the quaint girdle below. Twice around the waist it goes, and, in a final burst of prodigality, ties itself into a many-looped, long-ended bow on either hip. Those long ends are finished with the last things one would expect—hem-stitched bands of flesh colored Georgette crêpe

Most feminine is this taupe satin collar, for though it starts to keep under the rose the secret of its pink faille lining, it soon flares out to whisper it in the wearer's ears. The rosy rose is of crêpe, and there is one black moire ribbon streamer fore and another aft

Wide black moire ribbon may not appear thrilling; but let a generous quantity of it be looped and twisted and pointed and edged with narrow satin ribbon gaily striped with yellow, green, and red, add a posy of cornflowers and poppies, and—well, that is a different story, and it is told above. Girdles on this page designed by Saget from models at Musée Carnavalet

In the soft satin girdle below, three colors combine to strike a happy medium between waist and skirt. Each of the three shades—faint yellow, like an April sunbeam, pale blue, like a misty sky, and delicate pink, like the shadow of a blush—come into a soft loop and an end of its own in back. All the models on this page were shown in Mrs. Whitney's collection

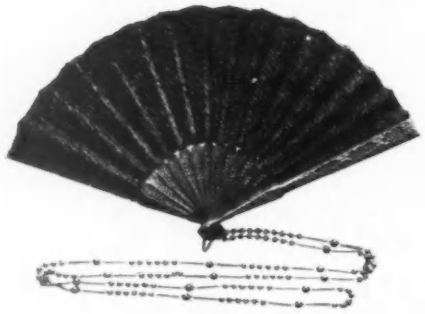
She wears a collarette of maize taffeta topped with black taffeta ribbon, with a pink rosebud here and another there; and she holds a ruff of ruby faille ribbon, with wheels of more ruby ribbon backed with black tulle, divided by a narrow black moire ribbon dotted with pink rosebuds

Two frills of blue faille ribbon attained the heights 1830 collars were wont to reach, but a band of black moire ribbon, bearing a cluster of tiny pink rosebuds, kept the third little frill from rising in the world. Neckwear on this page designed by Hackenbroch et Samuels

MOURNING AS IT IS WORN

Two photographs by Ira L. Hill

The veil made of dull-finished net, draped from a hat of nun's veiling and bordered with it, too, may drop its soft folds to the hip-line



Not even strict mourning excludes the fan of crape and carved wood sticks. For the chain, dull black beads are strung, six-and-one, on gun-metal

The heavier veil of nun's veiling bordered with crape usually falls only as far as the waist-line. The hat is grenadine, trimming and all

Outside of belts and dull jet buttons, a suit of gabardine with collar and ties of dull silk has no trimming. Crape is used on the milan hemp hat and edges the wide-meshed veil. All models on this page from B Altman and Company

For an afternoon dress, dull silk with Georgette crêpe is appropriate when it follows the mode in no extreme

An evening gown is necessary, but is not cut low nor without sleeves. Net and taffeta are suitable materials

EVEN in countries where regulations for court mourning are binding upon those whose presence at court is required, mourning conventions for society removed from the court have a certain latitude, and compromise between these rules and entire individual freedom. In a word, common sense is the guide, much as it is in America, where the somewhat flexible standard is based, for the most part, on good taste and personal feeling. It is often said that nothing looks so smart as mourning, but certainly this can be true only when it is worn without the least ostentation of any kind. And to accomplish this quiet smartness a Spartan severity in taste is needed. All unnecessary accessories must be eliminated, and, indeed, the woman who really feels her bereavement knows instinctively that colored jewelry, much jewelry of any kind, lavishly decorated gowns or hats, and lace on bodices, collars, and stocks are decidedly out of keeping with her frame of mind. Right feeling engenders good taste.

ESTABLISHED USAGE

Certain more technical details it is, of course, not possible to know instinctively, and hence it is well, for the benefit of those wearing mourning for the first time, to recapitulate the important points of accepted usage.

Only dull finished materials in all black or all white are permissible for first mourning; the one exception is the touch of white at the neck in the all-black dress. Taffeta and gros de Londres find much favor as materials of afternoon and evening gowns because of their dust-shedding qualities.

CHANGING CUSTOM

The very long crape veil of other days is disappearing. It not only exposes the wearer to too much public attention, but is, by reason of its weight, an actual menace to health and in time has come under the ban for exaggeration. It is now generally acknowledged that the costume as a whole should be a simple adaptation of the mode of the moment, without any conspicuous details, and that the shielding veil should be of moderate length.

In France, the long crape veil, despite all reasons against it, continues in favor; but with the American woman crape is every year less used. Perhaps it is her love of fresh air and dislike of ostentation that leads her to use it as little as possible. Many widows now prefer to have their crape trimmings attached so that they can remove them after the first three weeks. This is only one of the evidences that the whole psychology of mourning is changing in accordance

(*Continued on page 162*)

IF THESE BE THE ENDS, THEY JUSTIFY THE MEANS OF THOSE DESIGNERS WHO ABIDE BY THE SLIM SILHOUETTE, COME WHAT MODE MAY

There is a sense of rest in the gown at the left, for no part of it is pulled or puffed out of its natural bent. The black satin skirt is full for ease but not for exaggeration, and the white lace bodice is just enough and not too much of a bodice to top the skirt. The strands are jet, the train follows like an afterthought, and the sleeves, like the others on this page, take note of the natural arm

Gravity is the determining principle in the frock at the right; it keeps electric blue chiffon to its place over black satin. Certain other restrictions, too, are imposed on the chiffon, the weight of jet strands at the waist-line, the height of the neck, the length of the arm, and the outline of the neck to be defined from shoulder to shoulder. At the bottom of the chiffon is black lace appliqué

The suit at the right is one to strike all conservative hearts with pleasure, for it neither offends the mode by indifference nor follows it subserviently. The design incorporates the essentials of passing fashions, but by restraint it places itself beyond fashion. The material is cream colored flannel, the many buttons, useless and smart, are of white pearl

Reason enough itself for adhering to the slim silhouette is the frock at the left. The lengths of blue serge fall straight from the shoulder, and their purpose to follow the figure, not lose it, is fulfilled. The belt, gray suède like the tiny buttons, barely takes the folds in; the collar and vest and the distinctive cuffs are white batiste. Costumes by McNally

"UNITED, WE ARE FROCKS; DIVIDED, WE ARE SUITS," IS THE SLOGAN OF THESE VERSATILE COSTUMES FROM THE SPRING COLLECTION OF STEIN AND BLAINE

ONE OF OUR OWN ARTISTS DESIGNED, AND A NEW YORK TAILOR, WITH THE ARTIST'S MUSLIN MANIKINS BEFORE HIM, EXECUTED THESE VERY HABITABLE COSTUMES

Most accommodating is this costume, for, if one so wills, it is a fro k with a plain blouse and a five-frilled skirt, or, also if one wills, it immediately becomes a suit consisting of a four-frilled skirt and a coat with a flaring peplum. The material is taffeta, mostly of a lapis lazuli blue, though frills of blue cross-barred with white insisted on accompanying the skirt, and cuffs of the same material persisted in finishing the sleeves

The waist is of green and black taffeta, while the skirt is of blue serge. When its wearer so decrees, this obliging costume ceases to be a frock and becomes a suit, for the topmost flounce forsakes the skirt and casts its lot with the coat, as peplum. Should plaid mean nothing in one's life, the costume may be had in plain taffeta, combined with gabardine, or in all white

Still another costume obliging to the point of recklessness is this one, for, though clinging together it is a frock, it will willingly divide itself in two and be a suit. The pannier is closely connected with the coat—in fact, one with it. The lowest flounce is of chiffon. The costume is developed in blue taffeta and chiffon, in gray blue silk and blue chiffon, or in brown silk and chiffon

A sports coat of soft woolen allows the tired-out sweater to take a vacation. The coat may be had in shades of pastel, with contrasting colors at every point of vantage

THESE BRITISH PEERESSES CEASED SHINING AS SOCIAL LIGHTS O'LONDON TO ENLIST UNDER RED CROSS BANNERS

Photograph by Bassano

The Viscountess Massereene and Ferrard, considered one of the most beautiful of Irish peeresses, underwent a long and severe course in nurse's training in a London hospital before engaging in her present Red Cross work abroad

© E. O. Hoppé

The Duchess of Westminster, née Cornwallis-West, has given herself entirely to her duties as a nurse. Some time ago she established her own hospital near Boulogne, in France, and there she is doing her fine work

© Lallie Charles

Lady Bathurst is at present a nurse in Bathurst House Hospital, her own town house, which, under the direction of Lady Granard, who is an American woman, has been now converted into a war hospital

In the Duke of Westminster's hospital at Chester, Lady Arthur Grosvenor (left) the wife of the uncle and heir presumptive of the Duke of Westminster, has taken up the arduous duties of a Red Cross nurse

Photograph by Bassano

Lady Huntington (right), the wife of Sir Charles Philip Huntington of the Royal Irish Regiment, is doing valuable work in a London hospital. In time of peace she is one of the notable Irish huntswomen

Photograph by Bradley and Merrill

Lopokova (above with Idzikowski and below with Massin) has returned to the Russian ballet and this time she promises to remain. Beautiful and versatile, this youngest of the stars is their greatest treasure. The time she has spent in acting has increased her powers of expression and interpretation for the ballet. Idzikowski is the only member of the ballet who speaks perfect English, for since childhood he has felt certain he would come to America some day and in preparation has constantly studied English. Massin, graduated now but three years from the Imperial Ballet School at Petrograd, was the first to produce ballet without music. He refused adoption by Mme. Anna Vladimirovna of Moscow, because he feared a life of ease would interfere with his art

Bolm (at the left, and below with Flore Revalles) is more than half Tartar. He is very proud of this Tartar ancestry and likes to travel in Tartar villages to study the wild dances of the natives. He is a great student of sculpture and painting and wishes to stay here to study those arts as they have developed in America. Last year Bakst was invited to Geneva to meet the one woman (so his friend said) who could wear a Bakst costume as Bakst imagined it, and he met Flore Revalles. Bakst telegraphed Diaghileff to come from Florence, and he came, bringing Bolm. They arranged a private performance, after which Bakst wagered all his royalties on the American tour on Revalles's success, and after the first night at the Century Diaghileff cabled to Bakst, "You've won"

Two photographs by Count Jean de Streleeki

© 1916 by White

The GREATEST *of the* THREE ARTS *of* RUSSIA

The Russian People Strive But Lately to Be Born into the World of Art; in Its Free Yet Perfected Form Their Ballet Is a Symbol of This Struggle

By CLAYTON HAMILTON

THE quickest way to grow acquainted with any race or any nation is to study its art. Art is the one thing in the world that can not lie. It tells us both the best about a people and the worst. In studying the art of any nation, we are reading a page in the eternal book of the Recording Angel. What God remembers of great Greece is revealed to us by the Parthenon, the Hermes of Praxiteles, the dialogues of Plato, the "Trojan Women" of Euripides. All that the Recording Angel thought of mediæval France was written on the face of that great monument at Rheims which even the wayward winds and ranting rains respected for seven hundred years; and though the page is blotted now, there will always be a few who will remember. To understand Elizabethan England, we read the plays of Shakespeare; to understand that Venice which once held the gorgeous East in fee, we gaze upon the glittering canvases of Paolo Veronese. Historians may lie, biographers may sentimentalize, even philosophers may argue and scholars may dispute; but, after the tumult and the shouting dies, Art remains, and tells the simple truth.

Photograph by White

The seven nymphs (top of the page) from "L'Après—Midi d' un Faune" pose always in profile like the figures of an ancient frieze. Bolm (above) not only dances but creates his ballets. He is master of "little work," those tricks by which he accents his size and the distance of a jump

THE THREE ARTS OF RUSSIA

The Slavs are a new people. As yet they have said nothing in terms of sculpture, very little in terms of painting, and only a little more in terms of architecture. The Kremlin at Moscow tells us truly what they used to be; but the Kremlin is almost an isolated monument. To know them at the present day, we must study what they have said in terms of the three arts which they have assiduously cultivated—namely, literature, music, and the dance. Their literature is enormous and inchoate. It gives us a sense of measureless immensity, striving and straining to be born into a world that smiles upon the orderly and neat. Russian authors are afflicted with too much to say, and somewhat troubled by the consciousness that their reach so terribly exceeds their grasp. They chant with a tremendous voice, untutored and untrained. They are blown about a universe; they have not learned to walk about a world. Russia is too big to be painted perfectly in miniature. That house of many mansions has not yet been set in order.

Their music is much more orderly than their literature. As writers, the Russians lag a long way behind the neat and nimble French; but, as musicians, they tread upon the heels of the technically philosophic Germans. An immeasurable impulse is controlled by a measured sense of what it is that they are doing. Their music gives us the impression of a natural lawlessness which is reined and harnessed by a sense of law that is equally spontaneous. It is—to sum up in a phrase—the music of civilized barbarians.

THE DANCE, THEIR SIGNAL ART

But it is in terms of the great art of the dance that the Russians have expressed themselves most vividly; and the huge welcome now accorded by America to the Russian Ballet of Diaghileff is a token of the deep desire of this country to understand what Russia means, what Russia is. We want to know the truth about these semi-Asiatic, and semi-European, people. Let us, therefore, study the chief art that they have chosen.

The art of the Russian Ballet is undeniably barbaric; but, having granted this, it becomes necessary to think about the word. There are two kinds of barbarism—first, the barbarism of a people ascending to civilization, and, second, the barbarism of a people descending from civilization. The descending sort of barbarism is decadent; the ascending sort is vigorous with pristine power. In literature, for instance, the barbarism of Rabelais is healthy and the barbarism of Frank Wedekind is sickly; it is simple to see which man is climbing up and which man is climbing down.

A REALM OF PRIMITIVE EMOTIONS

The imagined region of the Russian Ballet is a region of primitive emotions. Beauty, anger, lust, terror, jollity, timidity, stalk the stage, naked and unashamed. This art is the antithesis of what, in the history of English literature, has been labeled with the name "Victorian." The note of Victorian literature is a note of almost harrowing self-consciousness. Of this disease of super-civilization these Russians are emphatically free. Their splendid and phantasmagoric dreams are undisturbed by forethought or underthought or afterthought. They do not worry; they achieve. They are pagan, with the pure, untroubled paganism of the healthy child—the child still trailing clouds of glory, before climbing upward to that blinding sunshine which dispels all clouds, however glorious, until, in turn, it is enshadowed by returning night.

The barbarism of these Russian dancers is young with the youth of the world, and reminds us of the periodical return of Proserpine; but the technique of their art is trained and civilized. Here, as in the case of Russian music, we observe a huge and lawless impulse reined and harnessed by a sense of law. The message of this art may be semi-Asiatic; the method is more than semi-European. The material may be barbaric; the craftsmanship, if anything, is super-civilized.

A SYNTHESIS OF MANY ARTS

The masters of the Russian Ballet have realized the dream of Richard Wagner. They have accomplished a synthesis of many arts, and have made what Wagner called a "music-drama." Painting, sculpture, music, and the dance, contribute obviously to the panorama. Literature is represented by the underlying note of narrative; and the technique of the whole is more than vaguely architectural. Somebody or other contributes the outline of a story; Golovine or Bakst imagines it in terms of painting; Stravinsky or Rimsky-Korsakow imagines it in terms of music; Diaghileff imagines it in the solid terms of architectural construction; the performers imagine it in terms of that art of rhythmic sculpture which is called the dance; and the compounded product is finally delivered to the world. Never before, in the history of art, has a pristine, pagan, and barbaric impulse been expressed so perfectly in terms of a technique that represents the final note in thorough cultivation. The Russian Ballet, in a certain sense, says the latest word in art; for its material is supremely free from care and its method is supremely careful. If inspiration is synonymous with spontaneity, then this great art is inspired; if perfection is synonymous with the taking of infinite pains, then this great art is perfected. It is barbaric in content and civilized in form.

SEEN *on the* STAGE

An Inevitable Failure and an Inevitable Success, a Luke-warm Drama, Two Far-from-Broadway Comedies, and a Seen-on-Broadway Revue

By CLAYTON HAMILTON

Photograph by Victor Georg

Kathlene MacDonell, though extremely busy playing Louise Folk in "The Pride of Race," found time to appear in the recent production given by the Stage Society of August Strindberg's "Easter"

Photograph by White

Lou-Tellegen has an opportunity to live up to his press agent and demonstrate that he is one of the best fencers in the world when he appears in "A King of Nowhere." She who was Miss Geraldine Farrar is now, as the world knows, Mrs. Lou-Tellegen

Photograph by Ira L. Hill

Edith Wynne Matthison, though such a course might seem carrying coals to Newcastle, will lend distinction to Sir Herbert Beerbohm Tree by playing Katharine in his New York production of "Henry VIII"

VITALITY of material is far more efficacious in the drama than ingenuity of method. It seldom pays to be ingenious in the theatre unless the story of the play is so vital that the audience will scarcely notice the author's ingenuity. The average auditor knows little, and cares less, about technique: all he really cares about is subject-matter. If the sheer story of the play appeals to him, if he likes the people in the story, and if his sympathies are actively elicited by the performers of the leading parts, he will have a good time, and will tell his friends to patronize the play. Otherwise, no amount of technical dexterity in the telling of the story will persuade him to enjoy himself.

When a playwright has invented an ingenious technical device, he should be warned not to waste it in the telling of a story that would not be likely, in itself, to interest the public. Novelty of method can be risked safely only with material that is traditional and tried. The continuous success of "On Trial," a year ago, may be regarded as an illustration of this principle. In telling the story of this play, Mr. Elmer L. Reizenstein employed for the first time a technical pattern that was new to the drama, although it had long been used in the novel and the moving-picture: he led the auditor backward from effects to causes, instead of forward from causes to effects, and achieved his effect by breaking his story down, instead of by building his story up. It was this technical innovation which captured the attention of the more or less professional first-nighters and called forth from the dramatic critics their scarcely precedented praises of the play; but the author's ingenuity alone would not have kept the public coming to the theatre for the succeeding forty weeks. The real reason why the public continued to patronize the play was not that the method was new-fashioned but that the material was old-fashioned. Mr. Reizenstein had been wisely persuaded by Mr. Arthur Hopkins to apply his new formula to the retelling of a traditional story which had never failed in the theatre,—the familiar story of an estimable woman haunted and hounded by an error in her past. For the first two or three weeks, professional and semi-professional frequenters of the theatre may have attended "On Trial" to study the new trick of building a drama backward; but, for the rest of the year, the public went to see the play in order to sympathize with Miss Mary Ryan and to take her part against the dreaded persecution of her past.

To the few who are technically minded, it always seems a pity when a piece which exhibits something new in stagecraft goes down to instant failure; but the few who take an inside interest in the craft of making plays should always remember that plays are made for outsiders to the craft, and that the many who decide the fate of any play are looking not for method but for subject-matter.

"ANY HOUSE"

"ANY HOUSE," by Owen Davis and Robert H. Davis, ran only for a single week, and its failure was inevitable; but, in two respects at least, it exhibited both novelty and ingenuity.

The piece was ushered in by a new type of induction, which arrested the attention of the audience and gave promise of an interesting evening. When the public entered the theatre, the curtain was already up, and immediately behind the footlights was disclosed the façade of three adjacent houses in a city street. When the play was ready to begin, a newsboy strolled along the street, crying his papers. Then various people came along, chatting on the sidewalk, and eventually entered one or another of the houses through practicable doors. As soon as this induction was completed, the lights were darkened, the front-drop was noiselessly hauled up into the flies, and then the lights were turned up once again, and the spectator found himself in a living-room of the central house. At the termination of each act, the front drop was lowered instead of the curtain; and each subsequent act was introduced by another prelude in the street.

This ingenious technical idea was carried out in a disappointing matter. In the first place, the floor-plan of the room in which most of the narrative was acted did not tally architecturally with the façade which had previously been exhibited. We had seen certain people enter the house through the front door, and, when the wall was lifted, we expected to find them on the other side of the same door; but, instead, we were required to see them reenter from the side, into a room which had been turned about through an angle of ninety degrees. In the second place, the action in the street had scarcely anything to do with the action in the house. The two were not coordinated, as in the case of "The Man Who Married a Dumb Wife," in which the spectator was permitted to follow simultaneously what was going on inside a house and out of it.

The second departure from tradition in this play was less ingenious but perhaps more meaningful. The hero was depicted as a heartless man, trembling on the verge of committing a great wrong and troubled by the protests of his conscience. In the course of this spiritual struggle, his Better Self appeared to him; and three different scenes were taken up with dialogues between the hero and his Better Self, who, corporeally, was another actor made up to resemble him. This expedient, of course, has long been used in fiction: it was employed, for instance, by Robert Louis Stevenson, in his famous short-story entitled "Markheim": but the device has been comparatively little used upon the stage. Here, again, the technical intention was both novel and arresting: but, unfortunately, the dialogues between the hero and his walking

conscience were deficient in the necessary element of human interest.

Finally, the failure of the play was made inevitable by the fact that nobody could really care about the story. The hero was depicted as a man without a heart; but it was difficult to see why a person in his circumstances should have deliberately chosen to make life miserable for himself and every one about him. Before the play began, he had disowned his elder daughter for marrying the most admirable man in the entire narrative; and, during the progress of the play, he continually threatened to disown his younger daughter for desiring to marry the next most admirable man in the story. In these two instances, he was so obviously wrong that it was impossible to understand him. Then again, when he was tempted by a bribe to betray the interests of the public to a predatory railroad, the auditor felt that the stronger motives were piled up on the other side, and wondered why the hero should require three acts of self-questioning before deciding on the obviously better course.

The narrative of "Any House" was dull; and the technical ingenuity of the authors was, therefore, wasted on a project which was doomed to failure. It seems a pity that their interesting innovations could not have been carried to success by a story that was rich in human interest. They invented a new language, or at least a new method of enunciation; but, having done so, they lamentably failed to provide anything to say.

"THE MELODY OF YOUTH"

ONE reason for the success of "The Melody of Youth," by Mr. Brandon Tynan, is the fact that there is nothing novel in the method of the narrative. Except for the deletion of foregone expedients, such as the soliloquy and the aside, the piece might have been written by Dion Boucicault. In subject-matter, also, the play leans comfortably on tradition. It discards the actual and somewhat disconcerting Ireland of the recent Abbey Theatre dramatists, and resumes the old romantic Ireland which was loved by everybody in the theatre before the more satiric writers of the present period began to question the reality of that iridescent dream.

The hero of "The Melody of Youth" is a young Irishman who has been studying at Rome with the intention of eventually taking holy orders. His studious serenity is disturbed sorely by the fact that he has been appointed guardian of the belle of Dublin,—a coquettish young girl who is pursued by many suitors and has a habit of embroiling them against each other. The hero takes her up to a little cottage in the country, to get her away from the many men who are eager to cut each other's throats for love of her; and there, beneath the apple-blossoms, he unwittingly complicates the situation by falling in love with her himself. He is challenged to a duel by the gallant Lord Kiltartan; and, though he goes forth trembling, he returns with nothing but a minor wound. And, in the end of all, of course, he is persuaded to renounce his ambition to become a priest, in order to assume a more adventurous vocation as the husband of his ward.

This familiar story is rich in human interest; and Mr. Tynan has told it very well. As a writer, he masters easily the needed notes of sentiment and humor; and, as an actor, he contributes that other needed note of traditional romance. Furthermore, Mr. Tynan should be particularly praised for his efficient stage-direction of a well-selected cast. The team-work of the company is excellent; the stage, at every moment, is kept alive and moving; and, in consequence, the public is continuously entertained.

(*Continued on page 154*)

Photograph by Ira L. Hill

Photograph by Ira L. Hill

Grace George (above left) is not off with the old play though she is on with the new. She is appearing in James Bernard Fagan's "The Earth," and continuing in Shaw's "Major Barbara"

Lily Cahill (above right) is playing the rôle of Cathleen Linnett in Brandon Tynan's new comedy, "The Melody of Youth." It is an Irish comedy; therefore, it goes without saying, it is romantic

© Ira L. Hill

La Argentina, heralded as a very fine Spanish dancer, met much success in New York. She is noted for her manipulation of the castanets

Photograph by Sarony

Aimée Dalmores (left) plays Emily Madden, one of the vast horde of victims of "The Unchastened Woman"'s lack of chastening

© Ira L. Hill

The opening of "See America First," a light opera, marks the début of Dorothy Bigelow (right), daughter of Mr. Poultney Bigelow

AMATEUR STARS FROM SOCIETY, WITH PROFESSIONAL ASSISTANCE, GIVE A MERRY OPERETTA, "MELINDA AND HER SISTERS," IN THE CAUSE OF SUFFRAGE

Photograph from Campbell Studios

Miss Maud Kahn (above). Marie Dressler (right)

© Aimé Dupont

Mrs. Henry P. Perry (below, right). Below, from left to right, the Misses Constance Peabody, Florence Gilbert, Helene Moffat, Gwendolen King, Caryl Hackstaff, Anne Scott, and Flora McAlpin

© Aimé Dupont

Miss Grace Bristed (above). Marie Doro (right)

Photograph from Ira L. Hill

"MELINDA and Her Sisters" was given at the Waldorf to help to swell the receipts, and possibly to add to the converts, of suffrage. Mrs. Oliver H. P. Belmont wrote the play, Miss Elsa Maxewell, of London, composed the music, and Marie Dressler was the producer of the operetta.

The theme of the operetta is pleasantly, delightfully satirical. The central figure is "Ma" Pepper, of Oshkosh—out West—who is eaten up with social ambitions unmodified by any judgment. Her husband, John Pepper, is styled in the cast of characters as an honest sad sort of man, and he is that. He has little opportunity to be more in the face of his wife's energy and his eight daughters' foreign education. These eight daughters are the means (*Continued on page 148*)

© Aimé Dupont

Eleanor St. Clair, "Spring," selects a green hill far away and poses in a frock palest blue and green and a blue hat just an excuse for daisies

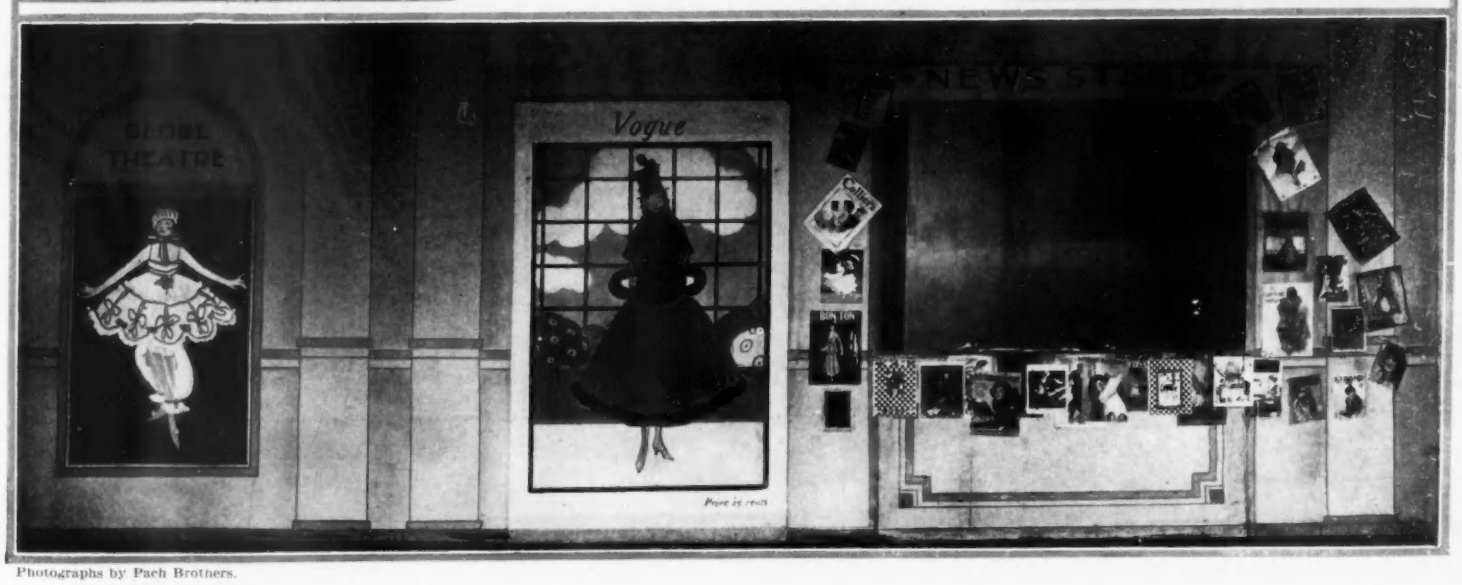
Strictly according to schedule, "Summer" (Marion Davies) follows "Spring." Her costume is white and green and is caught with pink roses

IN "STOP! LOOK! LISTEN!" THE FOUR SEASONS, EACH AS A DRYDEN VOGUE COVER, ISSUE FROM A MAMMOTH VOGUE

"Winter" (Hazel Lewis) donates her background to "Autumn" and poses to look just like the mammoth cover

A Dryden snow flurry makes "Autumn" (Evelyn Conway) don velvet and fur and do her Christmas shopping early

When Joseph Santley opens the huge Vogue cover, four Vogue seasons step forth to hear him sing his yearning for "The Girl on the Magazine," in a ballad where, of course, "love her" and "cover" rhyme



Photographs by Pach Brothers.

AT PALM BEACH, THE YOUNGEST SET OF ALL IS THE BUSIEST OF ALL THE SETS

© American Press Association

One who believes in gathering his cocoanuts while he may is Master Leverett S. Shaw, son of Mr. Quincy A. Shaw, 2nd, of Boston. Master Shaw is at Palm Beach

Master Carter B. Carnegie, the son of Mr. Thomas M. Carnegie of Pittsburgh, throws a polo coat over his athletic form when returning from his early morning dip

© Underwood & Underwood

On February fourteenth the very young set had a Valentine party. Miss Betty Gerard, daughter of Mr. Julian M. Gerard of New York, was one of the belles

Master Howard Phipps, the son of Mr. John S. Phipps of New York, evidently believes, and stands by his belief, that a bird in the hand is worth two in the palm tree

© Underwood & Underwood

© American Press Association

Little Miss Virginia Thaw (above), the daughter of Mr. William Thaw of Pittsburgh, is accompanied to the beach by a large and businesslike bucket and a morning smile

Master Ogden Phipps and his sister Barbara, the children of Mr. Henry Phipps of New York, regard golf as no mere pastime, but a serious occupation for the serious minded

At the Palm Beach dog show Miss Pauline Munn (right), the daughter of Mr. Charles A. Munn of Washington, D. C., exhibited "Fritzy," an enthusiastically pro-German dog

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THREE PERIODS OF FRENCH FASHIONS

To Aid "Le Berceau," a War Charity for French Mothers, London Society Sees the Wheel of the Mode Turning Through a Hundred Years

Paquin Gave the Gowns, Royalty Gave Patronage, and with London Still to Count on, the Success of "A Century of French Fashions" Was Assured

SECOND EMPIRE

Miss Fay Compton of the Empire Theatre wore the costume below to illustrate the mode of Louis Seize

The high-waisted mode of the Directoire was represented by Miss Madge Saunders of the Gaiety Theatre

LOUIS SEIZE

This Second Empire costume (above) was worn by Mlle. Yetta Rianza of the Opéra Comique

DIRECTOIRE

IF you are a French baby of the people born since the war began, you are in great good fortune, for you have "Le Berceau."

"Le Berceau" is a charity organized in London under the direction of Princess Napoleon, that every baby may have a cradle, a layette, and a rattle to shake at the universe.

"A Century of French Fashions" was given by this charity as a dinner ball at the Carlton; there three generous actresses wore Paquin gowns to illustrate the mode in France from the latter part of the eighteenth century to the middle of the nineteenth. The powder, patch, and peruke day of Marie Antoinette was illustrated by Miss Fay Compton of the Empire Theatre. She wore a petticoat of peachblow-brown and white taffeta, brocaded with brown velvet roses. Over this was draped a green silk pannier. The costume, even to square-cut bodice, lace frills, and corsage roses, reproduced the mode of Louis Seize. Miss Madge Saunders from the Gaiety Theatre wore the Directoire costume. Her swishing satin skirt of primrose yellow was caught up to show the lining of apricot chiffon. Her close coatee was of Empire blue velvet; the cap was of pink chiffon. The mode of the Second Empire, that is, of the time of Empress Eugénie and Queen Victoria, was displayed by Mlle. Yetta Rianza of the Opéra Comique. The gown was gorgeous pink and white brocade, and roses about the coiffure gave a languishing air. Frills of lace accented the off-the-shoulder bodice.

Peers looked in and left checks and every person brought guineas to throw in the babies' cradles. Queen Alexandra is much interested in "Le Berceau."

MAUPAS, DŒUILLET, AND LELONG FASHION WRAPS THAT ARE LIGHT IN WEIGHT TO ACCORD WITH THE APRIL WEATHER, BUT NOT TOO LIGHT TO CARRY WITH THEM THE WEIGHT OF FASHION

From the palace of Midas himself in ages past this cloth might have come, so gold it is; and then Dœuillet discovered it and added the touch of royal blue and called it a wrap. The foundation of the wrap is of old-gold satin, and it is covered with old-gold tulle and gold lace. The plaited taffeta ruche, the gold-topped chenille tassel, and the chiffon lining edged with picot-edged chiffon petals are of the royal blue

Lelong also uses changeable taffeta in bright blue and red from which to fashion the wrap below. It is quite voluminous, and is partially belted in at the sides of the waist-line. The yoke is puffed and corded, the skirt is puffed and scalloped up the sides, and the collar turns back in a softly becoming roll

From Maupas come a wrap and a frock which borrow materials each from other and so make themselves into a costume. The wrap is of changeable dahlia taffeta lined with golden bronze taffeta. The sleeves—or that part of them which is neither yoke nor ruffle—are embroidered in gold. The frock is of the same two materials, and the marguerite at the throat is also of the dahlia colored taffeta

This chic toque of blue milan straw, trimmed with pink and yellow ribbon flowers and blue grosgrain ribbons, and the ruche of blue malines are so attached to each other that they can not bear to be separated, even when sold; from the International Hat Company

Does she pride herself on her smart hats? Then she knows there are occasions when a conservative hat is greatly to be desired, and especially is it desirable if of Burgundy colored Belgian split straw, banded in midnight blue satin, and trimmed with two roses, one of Burgundy and another of blue

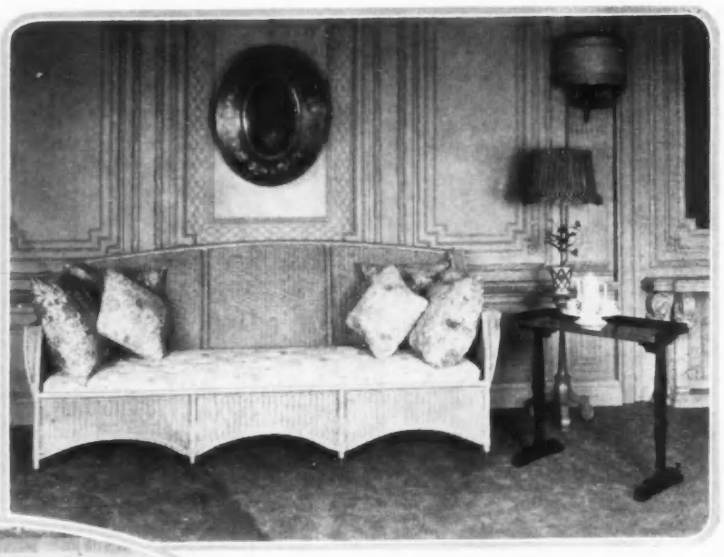
Photographs from Ira L. Hill

Entirely in shades of green, except for the gaily colored enameled flowers which dared no further than the brim, is this hat of milan straw and taffeta. A band of darker green ostrich feathers curls its way along the edge of the brim and meets the colored enamel flowers at the side. Three hats from Clark

A TOQUE WITH MALINE RUFF TO MATCH AND A GOURA-TRIMMED SAILOR SPEAK FOR NOVELTY, WHILE TWO HATS ASSERT THAT CONSERVATISM NEED NOT PRECLUDE SMARTNESS

As severe as to shape as a hat ever was—or wished to be—is this hat of blue milan straw; and since consistency is but the hobgoblin of little minds it prides itself on a lofty ornament of gray goura, caught firmly to its place with a buckle and band of blue and steel beads

A solution of the corner problem is offered by a table of natural willow with a solid wood top, 26 by 48 inches, $25; a low reading chair (without cushions), $20; round cushion in rose silk mull, $1.50; folding sewing-table with cretonne, $10; lamp with base of solid mahogany, burnished gold, white enamel, or antique ivory, 28 inches high, 18-inch silk shade, $5; fringed washable Japanese cotton rug in plaids and checks; 22½ by 36 in., $1.35; 9 by 12 feet, $24.75

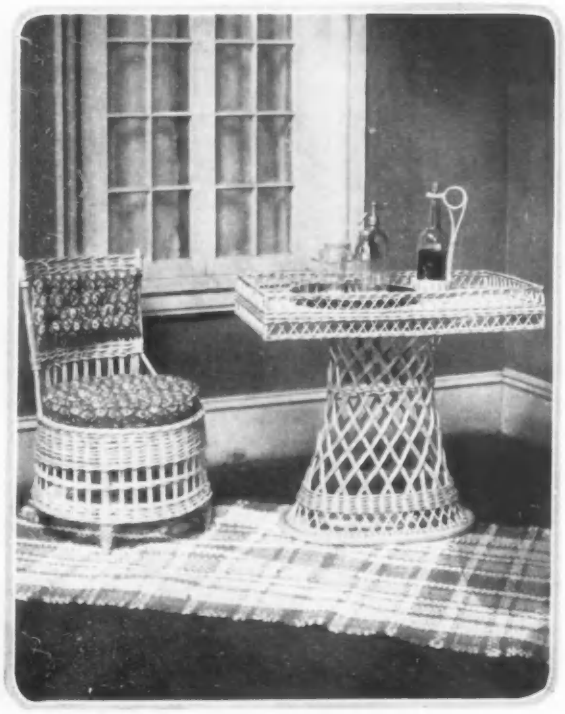


For the country house is a reed settee with a box spring, cushioned in imported cretonne; complete, $100; black lacquer coffee table, raised gold decoration, 27 inches high, by 28½ inches long, by 11¼ inches wide, $32; painted mirror, 33 by 26 inches, $48; floor lamp, 5 feet, $45; shade 18 inches, in any color, $18; coffee set of Royal Worcester ware with a novel Chinese, Chippendale, and scroll design, pot and six after-dinner coffee cups, $20 complete

In the drawing-rooms of long ago, mirrors were considered fitting decorations to reflect the lights and beauty of all occasions. This mirror of yellow and black lacquer with red silk tassels is priced at $50; 20 by 40 inches

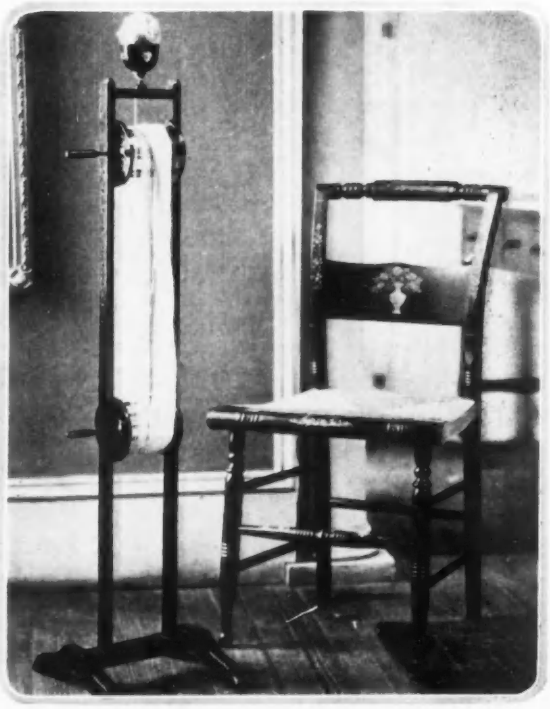
An armchair designed for solid comfort has spreading arm rests in striped rattan of green and white, brown and white, and other color combinations. Complete with spring seat and back cushion, $72; extra pillow, $8

If the room require a touch of color, this mirror of unusual design in red and gold lacquer with a heavy gold silk tassel on either side would give it; frame is 37 inches by 13 inches, and the price is $50



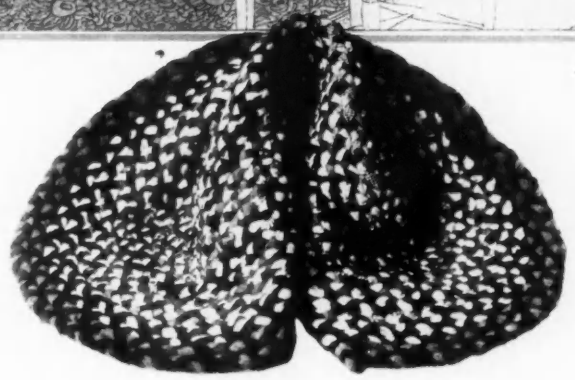
A novel table for porch use is christened a tray table, in willow, $15; on the table is shown a well-designed willow bottle-holder, $3.50; and on the cocktail tray is a new cocktail shaker, 99 cents; the quaintly shaped chair in willow and cretonne, complete, $14

From great-grandmother's day and still as ornamental and, in these days of war knitting, almost as practical as then, is this quaint device for winding yarn, made of painted wood with gay flower decoration; $12. The chair is painted black with gay flowers; $10.75



TO BE MODERN, ONE CHOOSES MODERN WICKER FURNITURE; TO BE ULTRA-MODERN, ONE PREFERS PAINTED FURNITURE OF OLDER DAYS

As quaint and as simple as the furniture of the olden time is this nine-piece bedroom set of gray enamel with black decoration; the set consists of twin beds, dresser, chiffonier, toilet-table, chair, desk, night-stand, and rocker; price, $281



Made by hand and pleasantly irregular is this oval braided rag rug of hit-or-miss design, with rather darker colors on its outer edge; size, 3 feet; price, $5.75. Made to order in various sizes at prices ranging from $3.25 to $0.75; of silk at the latter price

For the country house guest-room is the night-table at the left; price, $11.70. This is one piece of a set of furniture which may be bought in any desired color of enamel and in any style of decoration. The finish is of rubbed enamel finish and is hand-decorated

Belonging to the same set as the night-table (left) but differing slightly in decoration is the dressing-table with rubbed enamel finish, hand-decorated; price, $42.50. The triple mirror, one of the most lasting fashions of furniture, retains favor because of its practicability

FOR THE GUEST-ROOM OF THE COUNTRY HOUSE, COUNTRY FURNITURE IS MADE AND PAINTED AFTER THE FASHION OF GREAT-GRANDMOTHER'S DAY

Youthful at no sacrifice of smartness is this frock of navy blue serge and taffeta. The liséré hat bears a "cocarde" of grosgrain; frock, $19.50; hat, $13.50

Soft gray Georgette crêpe is trimmed with folds and a bustle-like drapery of gray charmeusette, a fabric that is much more crisp than charmeuse; $35

Quaint as an old-time picture is this shell pink taffeta frock. The taffeta is cut away over an insert of net and bound on the edges with silver thread; $27.50

The overskirt of a blue taffeta and Georgette crêpe frock is turned back in a puff. The purple hat is liséré and violets; dress, $27.50; hat, $13.50

S E E N *in the* S H O P S

EASTER time is always marked by festivities of a rather informal sort in which the younger set engages with special enthusiasm. An entirely new lot of dance frocks makes its appearance upon these occasions, frocks which are neither of the elaborate type that the formal winter affairs demand nor yet of true summer informality.

The dance frock illustrated second from the right, above, is simple enough to be particularly appropriate for the Easter festivities. It is of shell pink taffeta and is made on the lines of old-time gowns. The rather closely fitting bodice is pointed in front over the shirring at the top of the skirt. The trimming at the bottom of the skirt and the top of the bodice adds much to the quaintness; over an insert of cream net, the taffeta is cut away in odd patterns and its edges are bound down with silver thread. Folds of pink net are drawn over the shoulders, and a little spray of French flowers gives a delicate touch of contrasting color to the top of the bodice.

DISTENDED WITH REEDS

More elaborate is the hooped evening gown at the immediate right, though it preserves its youthfulness by dint of clinging to a single color. It is made entirely of chartreuse taffeta and net, with just a touch of silver in its trimming. The taffeta is used for the underslip, for the panel, for the peplum, and for the sides of the bodice. The little vest and the short puffed sleeves are of net, edged with bands of silver. The sides of the skirt, below the hips, are also of the net, edged with silver embroidery. Reeds distend the skirt at the hips to give the bouffant effect so greatly to be desired, and a band of silver ribbon is drawn about the waist and terminates at each side under a little bunch of pink berries. A bow of silver ribbon centered with a cluster of berries is dropped carelessly on the skirt.

A picturesque taffeta evening wrap is shown here at the immediate left. It has a becomingly big collar, which stands away from the neck as many collars do, wide frills as a finish to the cuffs and skirt, and two ends to tie primly at the front. It may be had in various soft colors of taffeta, lined with chiffon of a contrasting shade.

ALL THINGS TO ALL WOMEN

One of those gowns that are all things to all women is sketched in the middle at the bottom of this page. It is appropriate for informal dinner or restaurant wear and also for the theatre or for luncheon.

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, N. Y.

All of chartreuse taffeta and net, save for its touches of silver ribbon, is this bouffant frock, made more bouffant by distending reeds; $45

At the left is one of those gowns that every woman needs. It is of black tulle trimmed with silver, over a black Japanese silk slip; $45

Above is a quaint ruffled wrap, which may be had in any one of several soft colors of taffeta lined with a contrasting shade of chiffon; $35

This gown is made of black tulle, over a slip of black Japanese silk. A band of silver lace edges the surplice neck, and rows of silver stitching head the tucks on the skirt and finish the frills on the sleeves. The frock is girdled with narrow black velvet ribbon.

The afternoon gown sketched at the top of the preceding page, the second from the left, is made distinctly a thing of to-day by the smart bustle-like draping of the skirt. The frock is of gray Georgette crêpe with bands and drapery of "charmeusette," which is a new material more crisp than charmeuse yet less crisp than taffeta. The vest and standing collar are of white moire, and there is a band of white moire on the cuffs. Should the high collar prove unbecoming, it may easily be turned into a low one.

White Georgette crêpe delicately embroidered by hand makes this blouse. Collar and cuffs are of peach colored Georgette crêpe; $12.50

A soft blouse of Georgette crêpe is as becoming as it is dainty. It is white with touches of hand-embroidery in front, and the deep plaited collar is of flesh colored Georgette crêpe; it may also be had in all white; $6.50

Not content with dainty hand-embroidery and hemstitching, this white voile blouse added epaulets of filet lace and a tie; $12.50

A PUFFY TUNIC

In the upper right corner of the preceding page is an afternoon frock which is also suitable for street wear during the spring. Over the full navy blue taffeta underskirt is an overskirt, also of blue taffeta, the front and back of which are long enough to be turned back and shirred into the belt, thus creating a puffy tunic. The bodice is of blue Georgette crêpe, with cape and collar of blue taffeta, and is trimmed with steel beaded balls. With the frock is sketched a close-fitting hat of purple liséré straw, banded with navy blue grosgrain ribbon and topped with bunches of violets.

Youthful and smart is the frock sketched at the upper left corner of the preceding page. The sleeves, the plaited lower part of the bodice, and the plaited flounces at the sides of the skirt are of navy blue taffeta, and the rest of the frock is of navy blue serge. The frock has a white faille collar and a black patent leather belt which is laced at intervals with either blue or red cord, as one chooses. The black liséré straw hat pictured with this frock has an irregular brim that is trimmed at the side with a *cocarde* of grosgrain ribbon. It may be had in several colors besides the black.

A becomingly broad-brimmed hat of a lacy weave of brown Tuscan and leghorn straw is trimmed with blue grosgrain ribbon and a pheasant's feather; $13.50

TRANSPARENT BLOUSES

The white Georgette crêpe blouse sketched in the middle at the top of this page is very soft and becoming. It has color in its deep plaited collar of flesh colored Georgette crêpe, though it may also be had in all white. A bit of delicate hand-embroidery ornaments the front, and pearl buttons fasten it. Also touched with color is the blouse at the extreme left, again of hand-embroidered white Georgette crêpe. Its collar and cuffs are of peach colored Georgette crêpe, and the collar is edged with scalloped white crêpe. White crocheted buttons trim front and sleeves, and fine tucks assist them to give to the waist its dainty effect.

The blouse of hand-embroidered white voile at the upper right on this page is made most unusual by the intersecting points of hemstitching in front and the bands of filet lace inset, epaulet fashion, along the shoulders. A bit of black ribbon holds the collar at the throat.

NECKWEAR IN COLORS

Color, not content with the spring blouses alone, climbs to the spring neckwear, making it both dainty and becoming. The vest at the lower right on this page is of fine rose pink organdy, with narrow bands of white organdy inset with hemstitching. Next it, at the bottom of the page in the middle, is a vestee of blue French organdy, trimmed only by hemstitching done in points. A smartly cut white satin vest and collar, bound at the edges with a fold of its own material, is sketched at the left of this vestee.

In the middle of the page is shown a becomingly large-brimmed hat of Tuscan and leghorn straws, so woven as to give an open, delicately lacy effect. It is African brown, with a pheasant's quill, a

(*Continued on page 160*)

To wear under transparent blouses is a brassière of white linen hand-embroidered and edged with Valenciennes. It is put together with hemstitching; $3.75

A white satin vest, starting with a flaring white satin collar, is bound on all its edges with itself; $7.50

A guimpe of blue organdy trims itself and its collar with hemstitching in a succession of points; $1.05

A well-cut English walking boot of mahogany colored calf promises good service; $6

The vestee above of rose pink organdy has bands of white organdy inset by means of hemstitching; $1.35

Brocaded silk batiste, slightly boned, edged with lace, and held by white satin shoulder straps, makes a brassière low enough for evening gowns; $2.75

SMART FASHIONS *for* LIMITED INCOMES

Paris Intersperses the Period Mode with Wearable Costumes for Practical Uses—Capes and Panniers Make Ideal Models for Remodeling—Foulard Is both Modish and Serviceable

"Little Dorrit" this might be called, and be just quaint as its name if made of dark blue self-striped Jenny plaid. The cape may be detachable to alternate with a low cream batiste collar

The gown above is designed for informal dinners at home. It is both more comfortable and less formal than the dinner frock, yet less informal than the negligée. It might be made in pink taffeta, chiffon, and silver lace

For a comparatively slight outlay this frock could be built over a last summer's organdy or batiste, which would provide for the underskirt and cape. Striped taffeta would be appropriate for the sleeves and tunic

For country wear or morning wear in town, this tailored suit could be made of gray brown homespun with a black and brown invisible check, and finished with gray suède collar and cuffs and brown belt

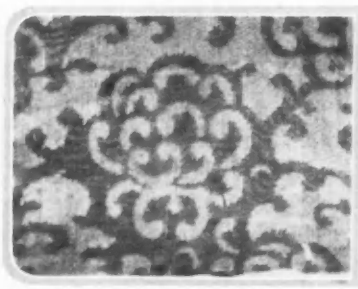
THE most acute crisis of the fashion prophet's year is over. The Paris openings have spoken and we may breathe once more, calm in the assurance that no very radical changes are likely to disturb the even tenor of our ways. The same wide choice we have enjoyed this winter will continue to be ours, and the same general ideas will persist with certain variations and further developments.

WEARABLE PERIOD MODELS

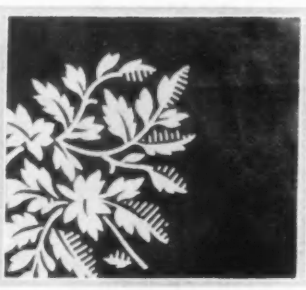
Of course, we all know that 1830 or Louis Seize modes presuppose a limousine and are not really practical for street and general wear. Paris knows this too, and proves that she knows it by making in addition to her engaging period models, many simple and perfectly wearable models with just enough original touches to make them indubitably new even in these days of rapidly changing fashions, and smart. Of this type is the suit at the upper right on this page. The large roll collar, and the general loose effect of the coat produced by two box plaits, back and front, over the tight-fitting suède belt, are points to be noticed. A tight-fitting belt, by the way, would seem to have become almost a rule of the tailored costume. By developing this model in gray brown homespun with a black and brown invisible check, and finishing it with gray suède collar and cuffs and a dark brown belt, one achieves a smart and essentially severe tailored costume for country wear or morning wear in town. The use of blue serge or gabardine with gray suède collar and belt would immediately lighten the effect of the suit, and the use of such a material as a Jenny plaid would make it a tailored suit excellent for a variety of occasions. The model is equally adapted to any one of these materials. The skirt is plain, but shows to what breath a skirt may go and still give a tailored effect.

ORGANDY AND SILK

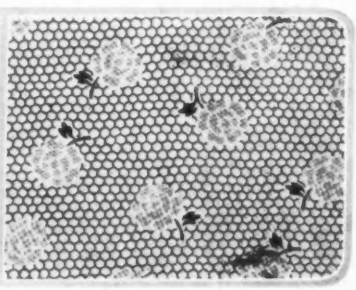
The model at the right in the middle of this page may be built over a last summer's organdy or batiste frock for a comparatively slight outlay. The last summer's frock would supply the underskirt and the large batiste or organdy cape; and for the tunic and sleeves, three and a half to four yards of blue and white striped taffeta would (*Continued on page 156*)



Of a medium blue color is the figured grenadine above, in one of those dainty scroll patterns which make so pleasing an effect made up over a contrasting color



Aitken Son and Company revives these three materials for spring and summer. This is a printed fleur-de-soie, of the foulard family



Another design of fleur-de-soie has a lavender flower on a black and white ground stamped quaintly to give the appearance of a fine net mesh ground

The YOUNGER GENERATION

At temperamental twelve, one has one's moments of deep holiness when one may wear a frock on the lines of an ecclesiastical vestment, of blue crêpe with overdress of white embroidered batiste

For sophisticated sixteen is a frock of light blue chiffon, with yoke, collar, and bands of matching taffeta, white bead trimming, and black ribbon at neck and wrists. A white suède belt crosses two patches of beadwork

To help tide one over the lean years that stretch from when one starts being fourteen until one stops being sixteen, there is a frock of dark blue tricoserge and white hemstitched batiste, with occasional bows of black ribbon

Whatever be her Cause, no woman of six years feels that her place is in the home. She may proclaim her emancipation by wearing a mannish coat of black and white serge; from Gebrüder Mosse

Dancing-school is a thing to look forward to when it means wearing a frock of finest white batiste, touched with white embroidery. The novel stole—when one is six, one pines for the unusual—is of pink ribbon, tied in back

Pink flowered muslin ruffles make a skirt almost as short as her legs are long, her jacket is pink taffeta, and her sash is black velvet. Her pink straw bonnet bears a band of shirred velvet-edged muslin and a velvet bow; this hat, three lower frocks, and two frocks at the upper left are designed by Miss Stickney

Never before has a frock been cut like this, with its front and sleeves of white dotted muslin, and the back, yoke, and twin belts of white piqué. At the left, on the yoke, blooms a gay little blue and white embroidered flower

VOGUE PATTERN SERVICE

These Are the Dainty Frocks That the Mode Vouchsafes To-day for Afternoon and Informal Dinner Wear

Waist No. 133382; skirt No. 133383. An 1830 frock of light blue taffeta is trimmed with tulle and Valenciennes ruffles, and it has a black velvet ribbon to lace the front of the snugly fitted bodice

Waist No. 133391; skirt No. 133392. To a modish combination of plain gray taffeta with broché taffeta, this frock adds collar, vest frill, and cuff frills of pale gray muslin

Waist No. 133386; skirt No. 133387. A white organdy frock is trimmed with blue muslin roses and appliqué embroidery in blue. If desired, a reed may be slipped into a casing to distend the skirt

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist, suit-coat, skirt, child's garment, or lingerie pattern, $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; at Room 304, Empire Building, 13th and Walnut Streets, Philadelphia, Pa.; at Stevens Building, 16 Wabash Avenue, Chicago, Illinois; at Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; at The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; at The Children's Shop, 15 McGill College Ave., Montreal, Canada; and at Rolls House, Breams Building, London, E. C., England.

Waist No. 133384; skirt No. 133385. Over a full, shirred, organdy underdress is worn a polonaise of blue gros de Londres embroidered with blue and caught in pannier drapery

Waist No. 133380; skirt No. 133381. Pale blue taffeta with the panel of silver lace and the girdle of silver ribbon, silver-tasseled, is well suited to this model approved for the informal afternoon gown

Waist No. 133326; skirt No. 133327. To see its capelike collar and to observe its full skirt is to know that this frock is distinctly of to-day

Waist No. 133304; skirt No. 133305. Plaited side gores of striped taffeta brighten this serge frock, which may be worn with different guimpes

Dress No. 133376. A frock of taffeta which, if lined throughout, may waive all claims to being a frock and do full duty as separate coat

Waist No. 132931; skirt No. 132932. A three-piece frock, which may be of serge, has overblouse and underblouse in one pattern for 50 cents

Waist No. 133328; skirt No. 133329. Surprisingly simple to make is this frock with skirt draped like mammoth pockets, and it is smart indeed

Waist No. 133366; skirt No. 133367. The popularity of serge and satin shows no sign of abating; nor is there any reason why it should. The frock above is yet another version of the combination

Waist No. 133213; skirt No. 133214. Particularly smart is this frock when made in striped serge with pockets and trimming of plain taffeta edged with narrow wool fringe

Waist No. 133070; skirt No. 133071. One pattern includes underblouse and overblouse; overskirt and underskirt come in another

Dress No. 133245. This one-piece dress may be developed, with equal success, in wool, silk, or linen. It relies on touches of braid to form its smartly unusual trimming

Waist No. 133323; skirt No. 133324. Stone gray Georgette crêpe is combined with faille of the same shade, and bits of cerise velvet ribbon are used in a fly-away manner by way of enlivenment

THE PARIS OPENINGS HAVE GIVEN INDUBITABLE PROOFS OF THE CONTINUED FAVOR OF THIS STYLE FROCK

Dress No. 133241. This one-piece frock has a circular-cut skirt trimmed with motifs of embroidery; the skirt may be taffeta, the blouse, Georgette crêpe

Waist No. 133247; skirt No. 133248. A design equally smart in taffeta or linen; the skirt is four-gored; the sleeves flare at the wrists, and the peplum also flares

Waist No. 132819; skirt No. 132820. The separate coatee and underblouse are included in one pattern for fifty cents; the sections of the skirt may be corded

Dress No. 133242. A one-piece frock with a skirt three and three-quarters yards wide may be trimmed with the new darning stitch in colored silks

Waist No. 133340; skirt No. 133341. The underblouse and overblouse are included in one pattern for fifty cents, the yoked skirt, box plaited to fulness, in another

Waist No. 133316; skirt No. 133317. For this frock taupe and silver are suggested; the bodice and skirt taupe, the collar, cuffs, belt, and flat buttons may be silver

DAYTIME FROCKS AS VARIOUSLY DESIGNED AS THE NEEDS OF DAYTIME DEMAND

The patterns on this page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure. They are priced at 50 cents for each waist or skirt, $1 for one-piece dresses. An illustration, directions, and material requirements are given with each pattern

Waist No. 133184; skirt No. 133185. The striped skirt three and one-half yards wide may be serge, overblouse and sleeves taffeta, and guimpe, organdy

Waist No. 133229; skirt No. 133230. A one-piece circular-cut skirt four and three-quarters yards in width is unusual

Waist No. 133314; skirt No. 133315. One way (and could one wish a smarter?) to combine striped with plain material, blue serge with striped silk

Waist No. 133237; skirt No. 133238. On a taffeta frock the tabs may be vividly embroidered, the vest and collar of satin, the loops and buttons of a metal thread

Waist No. 133165; skirt No. 133166. The overblouse and underblouse are included in one pattern for fifty cents; the skirt ripples

Waist No. 133225; skirt No. 133226. A frock with a simple waist twice belted, and a one-piece skirt draped in the new fashion of the spring mode

Coat No. 133319; skirt No. 133320. The arrangement of the draped collar, the belt, and the yoke of the skirt are smart

Coat No. 133308; skirt No. 133309. If the suit is of velours de laine, facings may be of taffeta; the skirt is ten-gored

Coat No. 133310; skirt No. 133311. A detail to note is the peplum, so full that it shows the brightly patterned lining

Coat No. 133294; skirt No. 133295. The Norfolk suit in any guise is highly acceptable; this one is cut with round yoke

Coat No. 133368; skirt No. 133369. The inserted godets, tucked to accentuate their flare, give the approved fulness

SUITS WHICH VISUALIZE THE VARIED THOUGHTS OF THE MODE

PATTERNS TO SUIT AT ONCE THE WISE AND THE MOST FASTIDIOUS

Coat No. 133302; skirt No. 133303. A suit of stone gray faille may be lightly embroidered in shades of blue and silver thread, and may have a skirt softly box plaited to the width of three and a half yards

Coat No. 133357; skirt No. 133358. The cape and the collar emphasize the long and sloping shoulder that comes from 1830, and inserted godets provide the flare

Coat No. 133330; skirt No. 133331. A collar with the modish ambition to be a cape tops this suit, and fulness is held in place in a really novel manner

Coat No. 133134; skirt No. 133135. A full plaited peplum attached itself to this coat at the hips and did away with severity of line

Coat No. 132979; skirt No. 132980. If one wishes to attempt an unusual combination, this suit may be stone gray silk with a yellow vest

Coat No. 132953; skirt No. 132954. Both coat and skirt flare, of course, but they both do it conservatively. The coat is cut with kimono sleeves

Coat No. 132807; skirt No. 132868. Facing cuffs and overskirt with striped silk, and adding a vest of it, makes a smart suit doubly smart

Coat No. 132912; skirt No. 132913. One should note the cape and observe the skirt, boasting a plastron cut in one with its shallow yoke

THESE SILK SUITS REPEAT IN NINE LANGUAGES THAT FLARE THEY MUST AND WILL

AS TO THE SEPARATE SKIRT, HERE ARE SEVEN SPRING SORTS AND CONDITIONS

Coat No. 133291; skirt No. 133292. Particularly appropriate for taffeta is this model at the left. The skirt is at its fullest over the hips

Coat No. 133132; skirt No. 133133. The suit above may be developed in silk or serge

At the upper left a skirt for formal wear; next a skirt with pockets; second row, two yoked skirts and a draped one; lowest row, a skirt with a hip yoke and a two-piece skirt

Coat No. 132803; skirt No. 132804. The suit above is braided as a method of trimming

Coat No. 133312; skirt No. 133313. The collar may be buttoned to one's very chin, or turned back to show a facing of some contrasting silk

FROCKS FOR THE MORNING, SMOCKS FOR THE GARDEN, COATS FOR SPORTS, AND BLOUSES FOR ALL OCCASIONS

No. 133142. A yoke of unusual cut makes the neck-line of this blouse as graceful as it is becoming

Sweater No. 133040. A sweater of silk jersey cloth is particularly effective when developed in a bright green

No. 133345. At the right is a coat of jersey cloth depending for trimming on arrows of narrow braid

No. 133333. This tennis shirt is made a thing of today by its soft rolled collar and its novel shaped cuffs

No. 132282. A tennis blouse of jersey cloth in a vivid color is smart, practical, novel, and becoming—all four

No. 132880. Collar and fronts of this blouse are cut in one piece. The collar may be high or low

No. 133334. A smock which slips over the head is laced in front with ribbon and boasts two capacious pockets

No. 133141. To trim a blouse with inserted tucked panels, though very simple, makes it different

No. 133370. A smocked blouse of white organdy is trimmed very generously with colored organdy

Waist No. 132754; skirt No. 132755. Coatee and underblouse of this frock are in one pattern; price, 50 cents

Waist No. 132828; skirt No. 132829. A two-piece morning frock or sports dress is simple and smart in line

Waist No. 132498; skirt No. 132499. A sports frock of striped tub flannel has collar and cuffs of plain organdy

No. 133061. A garden smock, cut with raglan sleeves, is generously smocked front, back, and sleeves

Waist No. 133260; skirt No. 133261. Waist and skirt are cut with shaped yokes, and the skirt is pocketed

A DOZEN DIFFERENT ANSWERS TO THE ETERNAL QUESTION OF THE BLOUSE

No. 132920. The fronts and the back are continued into the collar, an unusual means to achieve an unusual end

No. 133340 (above). A one-piece blouse slips over the head and yoke, and thus may be worn over many underbodies

No. 133290 (below). The newest version of the frilled blouse is this, in which the frills, both large and small, are edged with contrasting color

No. 133335 (above). A blouse like this one adapts itself most obligingly to the combination of two materials

No. 133339. Hemstitched bands of contrasting color are a pretty method of trimming the front of a blouse

No. 132483 (left). The blouse itself might be of colored organdy, with hemstitched white organdy collar and cuffs

No. 133235 (right). This jerkin is appropriate for almost any material and may be worn over any blouse

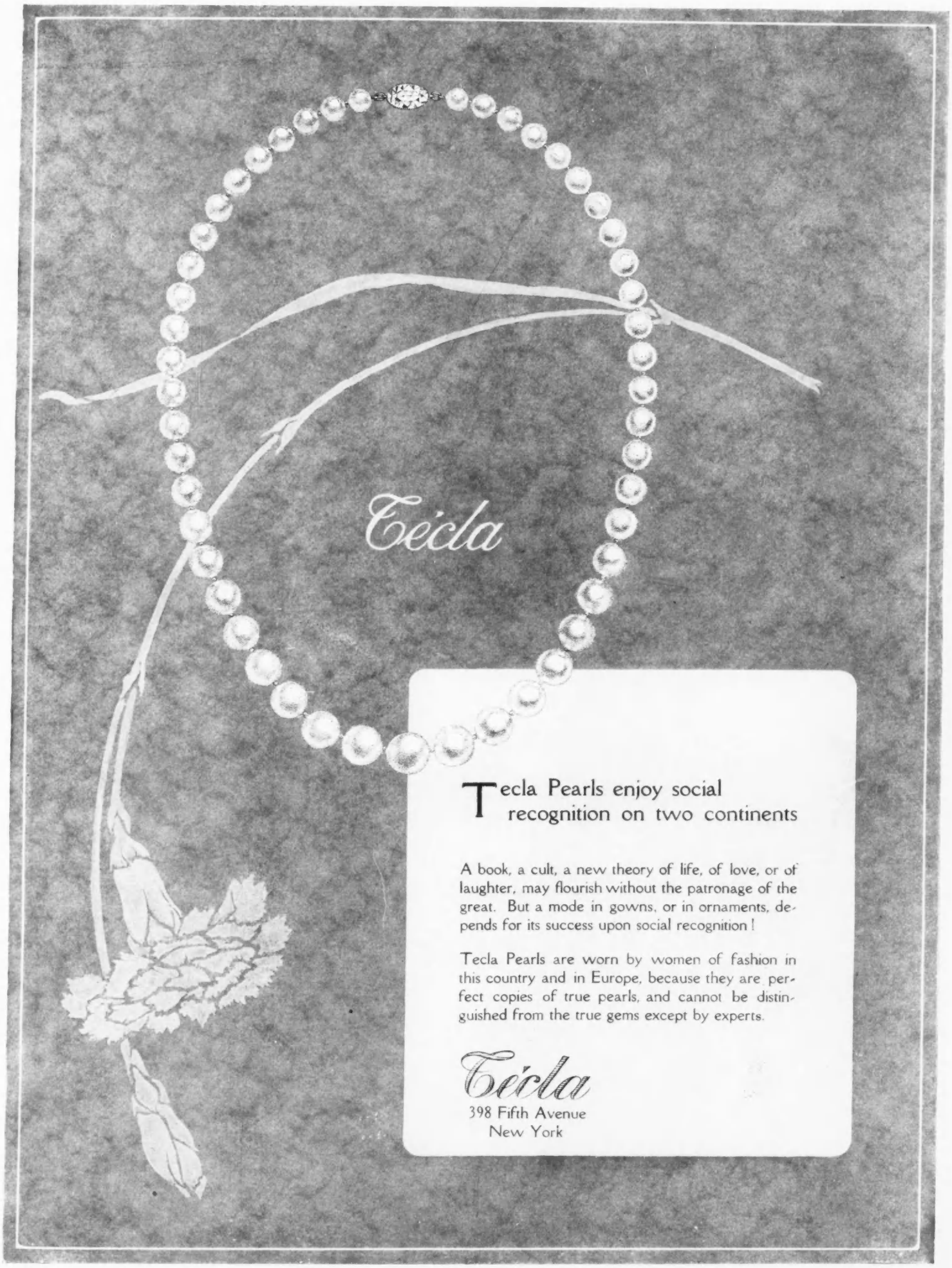
No. 133236 (left). This smart scalloped blouse fastens in back, but still has an opening in front for becomingness

No. 133390 (left, above). The edges of the quaint collar, cuffs, and fichu are scalloped, bound, and dot-embroidered

No. 133297 (above). A softly full blouse boasts a round yoke and a new and most becoming variety of collar

No. 132768 (right, above). By means of cutting the sleeves and yoke in one piece, a becoming shoulder line is achieved

No. 133298 (right). A puffy-sleeved smocked blouse has loop-ends of ribbon drawn through a casing in its collar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Tecla Pearls are worn by women of fashion in this country and in Europe, because they are perfect copies of true pearls, and cannot be distinguished from the true gems except by experts.
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MANY A DESIGN IN CLOTHES FOR SCHOOL AND PLAY IS EXACTLY SUITED TO THE ATHLETIC NEEDS OF THE YEARS BEFORE THE TEENS

No. 133069. Sizes 6 to 14 years. A play frock is made with raglan sleeves, and trimmed with smocking at the front and center back

No. 133379. Sizes 2 to 6 years. A frock cut simply heeds the dictates of the mode for collars many and deep, and it scallops both collar and hem most quaintly

No. 133073. Sizes 2 to 6 years. Hand-smocking is one of the simplest trimmings for the child's play-time frock; collar and cuffs of white are fresh and becoming

No. 133273. Sizes 1 and 2 years. Play rompers cut in one piece; the fold of the goods is at the lower edge and the rompers button on the two shoulder seams

No. 133067. Sizes 6 to 12 years. Cut in one with the back and front of this frock are belts which, with collar and cuffs, are the trimming

No. 133011. Sizes 2 to 8 years. Rompers for play hours button in back and are belted and pocketed

No. 133076. Sizes 2 to 8 years. A frock cut in two pieces; the dress proper is in one, the collar and belt in another, easily removed and laundered

No. 133336. Sizes 6 to 8 years. The separate overblouse that tops this frock may be worn over many another frock to give variety to life

No. 133300. Sizes 6 to 10 years. Cut in two lengths seamed at center front and back is a smocked frock

No. 133266. Sizes 6 to 10 years. A child's top-coat with the approved circular-cut cape and a two-piece set-in sleeve buttons to the throat (left)

No. 133269. Sizes 10 to 12 years. The flare of the coat falls into box plaits. The two-piece circular skirt measures two and three quarters yards (left)

No. 133077. Sizes 8 to 12 years. The suit for school, to be made of serge or homespun, has a straight coat and a simple circular-cut skirt (right)

No. 133117. Sizes 6 to 12 years. A tweed top-coat is made with raglan sleeves and commodious pockets, for which the flare provides (right)

HEALTH IN PURE FOOD

the soup of the epicure

"All human history attests
That happiness for man,-
the hungry sinner!-
Since Eve ate apples,
much depends on dinner."

Much! Especially to those born with the gold spoon in their mouths, for to their taste can only a Super-Chef minister!

It is at such high feasts that Franco-American Soups are most acceptable. Their purity, their delicacy, their quality of infinite satisfaction appeal most where most is expected. The best of earth and sea are the ingredients, transformed by the skill of the French culinary expert into "more than food and more than spice, but both of these together."

The popularity of these soups indicates that those who value quality are perfectly willing to pay for it.

Merely heat before serving

Thirty-five cents the quart *Twenty selections*

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Their new store, near the Common and Public Gardens, is one of the land marks of Boston. The eleven floors are devoted to manufacturing and selling furniture, rugs, and draperies at *moderate prices.*

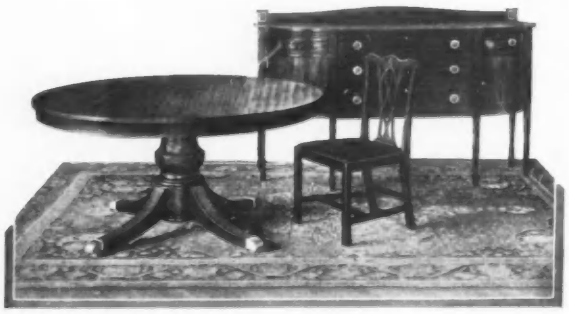
You are cordially invited to visit Paine's new store, the *factories,* store rooms, sales rooms, and art rooms.

Correspondence likewise invited.

Paine Furniture Co.

Established 1835

Boston, Massachusetts



Sheraton Dining Table and Sideboard, Chippendale Chair, mahogany, made in Paine's factories on the premises.

WHAT THEY READ

ACCORDING to Scripture the wearers of purple dwell in kings' houses. In these later times, however, some dwellers in royal and imperial palaces assume not dyed garments from Bozrah. It was the odd hap of Mr. Poultney Bigelow, one of the plainest and most downright of Americans, to be the intimate of the Kaiser not only in their boyhood, but after William came to the throne. Miss Nellie Ryan, also, has known imperial society, though not on quite the terms accorded Mr. Bigelow, still as the confidential inmate of an Austrian archducal household. Both have written recollections of their extraordinary experiences in contact with royalty. Mr. Bigelow writes with the dignity and restraint of a man who feels that he was not too greatly honored by the friendship of the Kaiser, while Miss Ryan writes as one a bit dazzled, perhaps, by the surroundings in which she found herself. It is not that she is so much under the glamour of royalty as that she fails to see with any great clearness. Both writers show a decent reticence, though one easily guesses from Mr. Bigelow's "Prussian Memories" that he has no illusions as to imperial and aristocratic life in Germany. One guesses as well that he is far from having told us all he knows of the Hohenzollerns, and that he will probably leave to posterity a far fuller and franker narrative of his life in contact with the German court and its entourage. As to the Austrian imperial family, it has long been game for anybody. Its higher members have been silent under scandalous biography and history, though one woman claiming to be a disowned daughter of the imperial house, and another closely related to the family and once in intimate touch with the Empress, have written volumes of rather unpleasant memoirs, the latter professedly in self-defense, the former in support of her claims. Miss Ryan dedicates her book to the disowned claimant to imperial daughtership. We must judge all scandalous royal memoirs in the light of the fact that royal personages are the only ones that one may libel with absolute impunity, a general truth that is hardly brought in question even by the present British King's successful suit for libel against an obscure subject.

PRUSSIAN MEMORIES, 1864-1914, by POULTNEY BIGELOW, is a brief volume by the American who had the somewhat unusual distinction of being the playfellow of the Kaiser in boyhood and his friend for some years after he came to the throne. Their friendship ended twenty years ago, because, as Mr. Bigelow has elsewhere intimated, the Kaiser could not forgive some plain speech about the Hohenzollerns in one of his old comrade's historical works. Mr. Bigelow says little in derogation of the Emperor and a good deal in praise of him. Nowhere does the author of these "memories" countenance the story of the Emperor's ill treatment of his mother, and, indeed, he says that the Emperor gave him as one reason for dismissing Bismarck the Chancellor's disrespectful attitude toward the dowager Empress. Mr. Bigelow carefully distinguishes between Germany and Prussia, and holds that the Empire has been greatly injured under the Prussianizing process of the last forty-five years. His dislike of Prussian militarism is intense, and he hardly thinks better of the Prussian bureaucracy. His stories illustrative of Prussian tactlessness in education, in social life, in diplomacy, in home politics, in colonial administration are most entertaining. The Kaiser's influence upon the art and literature of his country Mr. Bigelow thinks most unwholesome. Again, the Bismarcks, father and son, he thoroughly disliked, though Count Herbert seems to have treated him with much distinction and, something over twenty years ago, sent to him in New York an autographed photograph. Mr. Bigelow's account of Count Herbert's conduct when he and the author were going by sea to Greece, as the Emperor's guests, to attend the wedding of the present King and Queen of the Hellenes, exhibits the Chancellor's son in a far from pleasant light. Our consular and diplomatic service comes in for some savage criticism at the hands of Mr. Bigelow, and his attack on Hannis Taylor as Minister to Spain is especially severe. Mr. Bigelow thinks we should prepare against possible war, but does not expect that Great Britain will prove our enemy; he regards the Swiss military system as better than that of a great standing army. "Prussian Memories" bristles with interest, but reads as if somewhat hastily written. Many will wish that the author had found time for pen portraits of the distinguished Germans he has known, and especially of the Kaiser and his friends. (New York: G. P. Putnam's Sons, $1.25 net.)

MY YEARS AT THE AUSTRIAN COURT, by NELLIE RYAN, is a volume with a title that seems humorously at odds with the name of the author. Miss Ryan's immediate relations were with the family of the Archduke Karl Stephan, cousin of the Austrian Emperor, and one who has been mentioned as the possible king of a reunited and revived Poland. To tell the truth, although Miss

(*Continued on page 110*)

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The Final Wonder of the Phonograph

WHEN some great master *speaks* music from his violin, *he* feels a greater joy even than your own, for you are —only a *listener*. Would you thrill to those music strains as *he* does, and feel a rapture, *something*, at least, approaching his own?

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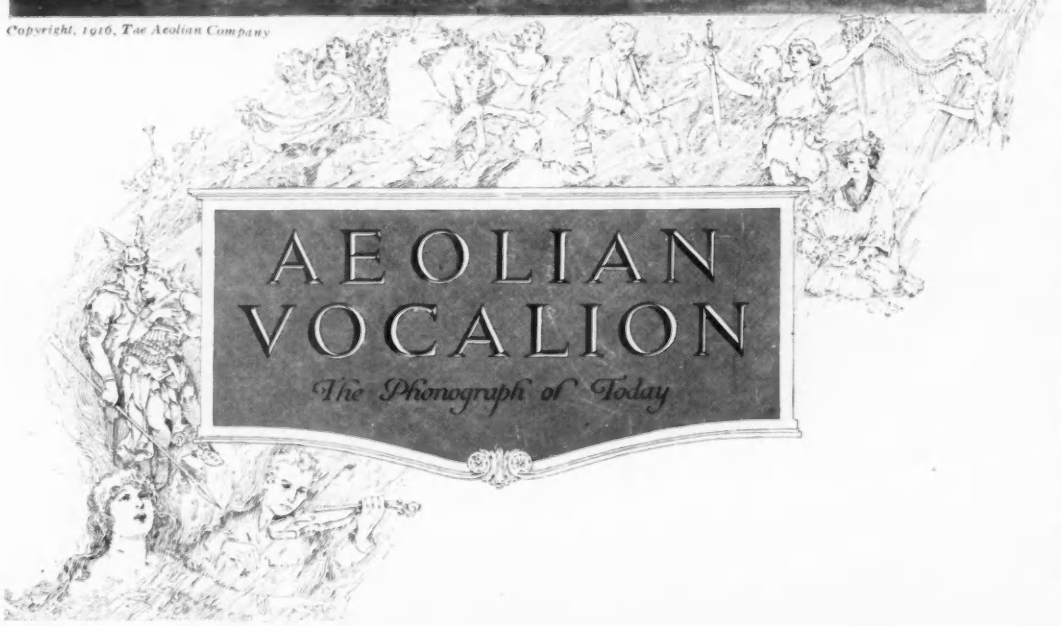

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"Not only on my walking shoes but on all my dancing slippers!

"*Oui!* Because they make me walk and dance as lightly as *le chat.*"

And the Foster Friction Plug prevents slipping. No holes to track mud and dirt.

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Wear these "cushions of air" inside your shoes. They protect the stockings from nails, improve the fit of the shoe and add a trifle to your height. If your Dealer or Repair Man cannot supply you send us his name, 25c., and the size of your shoe and we will send you a pair, prepaid.

Ladies can have Cat's Paw Cushion Rubber Heels attached to every pair of shoes. They cost no more than the ordinary kind. 50 cents attached—Black, White or Tan.

THE FOSTER RUBBER CO.
103 Federal Street, Boston, Mass.

Originators and Patentees of the Foster Friction Plug, which prevents slipping.

WHAT THEY READ

(*Continued from page 108*)

Ryan rather combats the notion of Hapsburg madness, she displays the amiable Karl Stephan as an exceedingly eccentric person. Her account of life in the archducal household gives one a mainly agreeable impression of the family. She lived with them in many places, went yachting to a lovely Adriatic island, to Kiel, and to Petrograd, where the Czar impressed her as nervous and ill at ease to the last degree. She also saw much of life in Vienna. What the newspapers still call the "tragedy of Mayerling" Miss Ryan, of course, must discuss, though she makes no attempt to throw new light on the affair, and dismisses it with the conjecture that Rudolph was murdered. Miss Ryan apparently accepts in full the claim of the Countess Landi to be the daughter of Franz Josef and his Empress, a claim made by the Countess in a recent volume of her own. It is to be said to the credit of Miss Ryan that she shows throughout a delicate reticence touching aught unpleasant that she may know of her imperial employers, but it would have been better, perhaps, had she omitted all reference in detail to the life of the late Empress, for here she merely quotes others, offers nothing new, and professes to give verbatim conversations that she could not have heard even at second hand. There are interesting illustrations, some portraits, some views of palaces and of scenery. (New York: John Lane Company, $3 net.)

FICTION NOT AT ITS BEST

THE GATES OF WRATH, by ARNOLD BENNETT, will be accepted by the author's ardent admirers, perhaps, as a conscious exhibition of his infinite variety, by a censorious world as a frank pot-boiler. Taken either way, the story is a "shocker" of the old familiar type, done with Mr. Bennett's accustomed brilliance and facility, a thing for the lovers of sensational fiction to read at a long sitting, but hardly a volume to be included in that definitive, autobiographical, and annotated edition which the distinguished realist of "Five Towns" no doubt hopes to attain, when he decides that the time to retire has come. Mr. Bennett's story is an extravaganza of two criminal characters, their stool pigeon, their chief accomplice, their two intended victims, and an innocent girl. As a tale of crime, it is much inferior to the stories of Mrs. Belloc Lowndes, and it comes far short of the brilliant shockers that won a baronetcy for a distinguished practitioner of the fictional art. "The Gates of Wrath" is in every respect unworthy of a man who has, so to speak, given a pledge by his own literary history to be true to his rôle as honest realist, a pledge broken once, indeed, though by a far better book, in "Buried Alive." (New York: George H. Doran Company, 50 cents.)

GOSSAMER, by G. A. BIRMINGHAM, which, in spite of its title, the publishers certify as "a more serious story than any the distinguished author has written hitherto" is, as a matter of fact, hardly a story at all. It is rather an ingenious attempt upon the part of the author to put a good deal of his recent trans-Atlantic observation into a book having somewhat the form of a novel, instead of presenting it frankly as a volume of travel. The "story" is without plot and without logical conclusion, for it might have gone on indefinitely and ended two or twenty chapters later. Told autobiographically, it reveals something of the professed narrator, much of a Home Rule Irish politician, a little of his inventive brother, really a very little of a soulful American woman, a dabbler in art, and a great deal of a powerful world-financier. If the author had any serious purpose in the book it was to persuade us that a great manipulator of millions in the world of international finance may be modest, gentle, self-effacing, liberal-minded, and financially honest to the degree of a highly delicate squeamishness. There is a good deal of clever dialogue in the book, and the characters of the Irish politican and of the financier have genuine interest, while the impressions of New York that filter through the author's text are worth having, though not highly significant. One may presume that the "serious" quality of the book lies in the paucity of the author's delightful and distinguishing humor. (New York: George H. Doran Company, $1.25 net.)

THE OAKLEYITES, by E. F. BENSON, shows the author of the long-gone brilliant and audacious "Dodo" and the recent "Dodo the Second," his only other book with aught of genuine brilliance, as the creator of something like a second and twentieth century Cranford. One easily guesses from the rather forced and hard introductory picture of Oakley and its inhabitants that Mr. Benson, in planning this book, proposed to himself a task which proved to be somewhat repellent. Certainly he has singularly failed in the attempt to create the atmosphere he desired to prepare for the breathing of his puppets, a fact rather remarkable in so able a literary workman as he. When he gets the thing over, however, and his atomsphere created as best he may, he recovers, with the real opening of the story, something of his old form. The dialogue, while seldom as brilliant as his best, is often clever, and the large gallery of lightly sketched portraits has some effective and amusing heads. In plot and dénouement the story is conventional and commonplace, but it will please such as are still loyal to a novelist who seems to lag superfluous on the stage. Strange that a man who was so audaciously ahead of his time a quarter of a century ago should have failed so lamentably to keep up with the procession, that he who urged his highly seasoned meats upon the shocked and surprised public of an earlier generation should now offer to the sophisticated, certified milk for mid-Victorian babes. (New York: George H. Doran Company, $1.35 net.)

FELICITY CROFTON, by MARGUERITE BRYAN (MRS. PHILIP MUNN) will be hailed as mid-Victorian by those who demand in current fiction at least the faint odor of sexual scandal. Perhaps such contemners of the reticences that marked our somewhat earlier British and American fiction will forgive the author in view of the fact that there is in the background of Mrs. Munn's story something like the thing they expect and demand. Undeniably the opening scene is mid-Victorian, but the story soon takes on a more modern tone, and its pictures of life at a sort of civil service school conducted by an interesting Scotchman are undoubtedly fresh and convincingly true. After all, however, the main interest of the tale centers in the title rôle, with a subordinate interest of contrast in another female character. Felicity, the matron, generous, emotional, nearly as young in spirit as her daughter, and a creature of instinctive and unregretful self-sacrifice for others, is the one noteworthy creation of the author. The contrasted young girl is almost too base for belief, while her brother, though lightly sketched, is admirable and quite believable. Adam is well done, but Bessington, admirable as he is intended to be, and Veronica, beautiful as the author would have us believe her, will hardly enlist the affections of readers as do the other characters. (New York: Duffield and Company, $1.35 net.)

(*Continued on page 112*)

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WHAT THEY READ

(*Continued from page 110*)

RIMED AND UNRIMED VERSE

TO YOUR DOG AND MY DOG, compiled by LINCOLN NEWTON KINNICUTT, contains thirty-two poems, most of them of comparatively recent date and nearly all in praise of individual dogs. As good as any of the poems, so good, indeed, that one wishes it might have been at least thrice as long, is Mr. Kinnicutt's modest preface. It is not surprising to those who read the compiler's prose and the miscellaneous verse by hands eminent and other, that the first edition of this little collection was exhausted almost immediately upon its publication. There is not a single great poem in the collection, but on the other hand there is not a single one without sterling merit, certainly not one which will fail of its moving appeal to all owners of dogs. Among the better known authors in this collection are Scott, Arnold, Kipling, and our own Gilder, but their contributions are not better than those of at least half a dozen far less conspicuous poets. The publishers have conspired with the compiler to make this volume peculiarly attractive. It has an excellent title-page, excellent type on white paper with wide margins, and a modest cloth cover with a space for the portrait of your dog and mine. Mr. Kinnicutt has deserved well of all who love dogs. (Boston: Houghton Mifflin Company, $1 net.)

RED WINE OF ROUSSILLON, by WILLIAM LINDSEY, a moving blank verse tragedy of twelfth century France, may seem a curious thing to come from the hand of one who has made two fortunes out of a patent cartridge belt, but the author is in spirit rather more man of letters than man of business. Incidentally, it is worthy of note that Mr. Lindsey lost a son and a daughter-in-law, bride and groom, in the sinking of the *Lusitania*. The play, in four acts, deals with lords and ladies, knights and squires, troubadours and jongleurs, inn-folk, priests, and man servants as Mr. Lindsey supposes them to have been in the crusading days of Languedoc. All the scenes move with spirit; there is a pleasant humor of the less exalted folk, while the shadow of impending horror always rests over the play to prepare the reader for the truly terrible and moving dénouement. It is the essential merit of the play that the interest begins with the opening line and never flags to the end. Each act closes with the reader eager to see what the next will reveal, and, remote as the whole thing is from our life of to-day, the attempt to take us back eight hundred years does not leave us cold or unconvinced. There is genuine passion, too, in some of the scenes, though passion, as well as lyric lift and movement, is absent from all the songs except one. Is it possible that Mr. Lindsey is justified in using the phrase "carpet-knight" in a twelfth century play? (Boston: Houghton Mifflin Company, $1.25 net.)

SCRIPT OF THE SUN, VERSES, by MABEL PARKER HUDDLESTON, embodies the author's serious attempts at self-expression through a symbolistic treatment of nature. Sometimes Mrs. Huddleston employs familiar rimed meters, sometimes she essays *vers libre*, and in both she is tuneful. Her feeling for nature is fine and sensitive, and she is never content to interpret the beauties of sea or sky, mountain, meadow, or woodland, without relating them to human life. Lyric perfection she does not reach, but lyric charm she nearly always has; there are no cacophonies in these verses. Nor is the poet ever commonplace in thought, feeling, or phrase, though one looks in vain for those inspired touches, those subtly revealing lines, those condensed phrases instinct with life and meaning, those marvelous felicities of expression, that perfect marriage of sound and sense which are habitual with the great poets and are often vouchsafed to their minor brethren. (New York: G. P. Putnam's Sons, $1 net.)

ON THE FIGHTING LINE

THE LOG OF A NONCOMBATANT, by HORACE GREEN, contains an American war correspondent's account of his usually vain efforts to see the war. At the opening of the conflict, Mr. Green went abroad with a fellow Harvard man, a lawyer of Boston, and they entered the war zone by way of Holland, violating the laws of war by passing back and forth between the lines, getting themselves into jail and out, and acquiring pretty lively impressions of both sides. The lawyer friend returned home early in the course of their wanderings. As to Mr. Green, he saw the German authorities at close quarters in Berlin, he was nearly mobbed as a German spy and later as an English spy, while he escaped from Antwerp just as the Germans came in. Although Mr. Green detests German militarism and hopes for its defeat, he says frankly that he rarely met with anything but courtesy at the hands of the German soldiers, whether men in the ranks or officers. He adds that he was never able to trace down and prove as true any tale of outrage by the Germans that he came across in Belgium. This fact, of course, does not justify him in denying that there were such outrages; and he makes no such denial, but he seems pretty thoroughly convinced that most of the tales of outrage were manufactured. At the same time he declares that military retributive justice for offenses by Belgian civilians against the necessary laws of war were carried out with unpardonable excesses. Mr. Green's illustrations suffer from enlargement; his camera must have been very small. The facsimiles of his passports and the like were hardly worth including in so small a volume. (Boston: Houghton Mifflin Company $1.25 net.)

MY YEAR OF THE GREAT WAR, by FREDERICK PALMER, contains impressions of the current vast conflict obtained by the only official representative of the American press with the British army in France. It should be said at once that Mr. Palmer saw more than the operations of the British in France. He saw something of their allies, French and Belgian; he visited Berlin, and from there went to the prisoners' camps in Germany; he went aboard several vessels of the British fleet that silently awaits the possible emergence of the German warships from the Kiel Canal. Mr. Palmer is no neutral. His opening chapter lays the blame for the war upon the central empires. On the other hand,

(*Continued on page 114*)

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WHAT THEY READ

(*Continued from page 112*)

he does not share the general enthusiasm for Belgium. The King of the Belgians he regards as a hero, but many of his able-bodied subjects Mr. Palmer finds far from heroic, while he thinks the greatly praised army of Belgium was far from being an effective instrument of war in the early weeks of the conflict, whatever it may since have become. Mr. Palmer's story is hardly a consecutive narrative of the war; it is rather a story of episodes, just the kind of matter that a correspondent in the field is bound to send to his newspaper. Many readers will find the author's adventures with the British fleet of special interest because the outcome of a rare privilege. In style, Mr. Palmer's book is a trifle self-conscious. (New York: Dodd, Mead and Company, $1.50 net.)

REVELATIONS OF AN INTERNATIONAL SPY, by I. T. T. LINCOLN, who was recaptured in New York on February 20, this time, perhaps, permanently, professes to tell the secrets of the machinations of Great Britain against Germany, and constitutes a first-rate Teutonic tract. Mr. Lincoln's life, which he reveals to us with significant lacunæ, is one of the most remarkable in modern times. Born a Hungarian Jew, he embraced Christianity, entered the Presbyterian church of Canada as a minister, shifted to the Church of England in the same Dominion, had marked success in both, obtained a curacy in an English village, resigned his post and in a few years was elected to Parliament, occupied much of his time in making social and industrial investigations on the Continent for an English philanthropist, meanwhile, as he assures us, acting as a paid spy for the English group opposed to the policy of isolating Germany and making war upon her. At the actual outbreak of the war he turned spy for Germany, and fled to this country just as he was about to be nabbed by the British authorities, whom he had so brilliantly cajoled. England demanded his return, and after some months in jail fighting extradition, he disappeared into thin air when visiting a court in the charge of a deputy United States marshal. Mr. Lincoln's revelations are of the kind that are important, if true, but whether true or not, they are absorbingly interesting. He would have us believe that from 1905 or earlier, King Edward VII, Sir Edward Grey, and others were conspiring with France, Russia, and Italy for the ruin of Germany and the provocation of the present hideous war. He would have us believe, also, that he was a higher sort of thing than the ordinary spy, that he rarely resorted to the base methods of his profession; but he describes with unction his vile success in corrupting and ruining a seemingly decent and patriotic French official. Those who read between the lines will incline to believe that Mr. Lincoln embraced Christianity, entered the Presbyterian and then the Episcopal church, and eventually had himself elected to Parliament, as a German spy, and that his whole adventure was financed from the Kaiser's secret service fund. The success of his undertaking proves him, if not an attractive character, at least a man of rare ability and astounding resourcefulness. Whether romance or history, his tale is one to keep a man reading long after midnight. (New York: Robert M. McBride & Co., $1.50 net.)

WITH NATURE IN THE NORTHWEST

TRAVELS IN ALASKA, by JOHN MUIR, tells us of that delightful explorer's three adventurous visits to our far northwest, undertaken in 1879, 1888, and 1890. John Muir was a prospector who valued natural beauty and natural science far above the precious metals that have of recent years sent feverish thousands to the land he visited in a very different spirit. This volume, which the author was not able to put in final form before his death, has an appreciative introduction by Professor William Frederic Bade of Berkeley, California, from whom we have the good news that there may be yet another volume of selections from the hitherto unpublished writings of John Muir. As in all the explorer wrote, the style of this volume is clear and unaffected, and nowhere marred by any attempt at fine writing, though Mr. Muir tries in his native simplicity to make his readers share his joy in the beauties and splendors of nature. He opens with a freshly delightful account of his sea voyage to Alaska, and once there, he describes the marvels of the islands, sounds, mountains, forests, and glaciers so that none may read without a sympathetic wish to see what he saw. In 1879, the city of Victoria had but six thousand inhabitants, and lovely vine-clad cottages gave charm to the comparatively new town. Victoria has since grown into a populous city, but some of the little cottage homes of that day survive. There is a singular charm in all that John Muir has written for us in this book, even in the transcripts from his diary which make up the greater part of what we have of his travels in 1890. Perhaps, indeed, it may be said that the diary is sometimes delightful above his more studied writing, not because the latter is stiffly formal, for such it never is, but because the former glows with an enthusiastic love of nature which in the latter is sometimes toned down. Whether dealing with the lone glaciers, with the magic waters, with the wild forest, with the Indians, for whom he had a warm regard, or with the whites of the settlements, he is fresh, sympathetic, ever interesting. If ever a sweet and gentle spirit spoke to us from a book, such a spirit speaks from this book. The illustrations, though beautiful, do not touch the author's unpretentious descriptions. (Boston: Houghton Mifflin Company, $2.50 net.)

WILD FLOWERS OF THE NORTH AMERICAN MOUNTAINS, by JULIA W. HENSHAW, accomplishes in less than four hundred octavo pages the difficult task of describing, illustrating, and indexing a vast number of the plants that lend botanic beauty and interest to the high elevations of our own and the Canadian northwest. A cordial prefatory letter by John Macoun, Dominion Naturalist, adds to the authority enjoyed by the author as fellow of the Royal Geographical Society and as honorary secretary of the Alpine Club of Canada. Miss Henshaw's book is designedly popular. She permits herself personal enthusiasm and happy quotation from the poets. Nevertheless, she is content with nothing but scientific accuracy in her technical lists and descriptions. Her account of the astonishing fashion in which the mountains suddenly clothe themselves in bloom after the winter snows have melted from the lower slopes, fits well with what an American naval officer reports of a like natural marvel seen in the Aleutian Islands, where all things were snow-clad in early June and six weeks later the mountains were mere cones of brilliant bloom, and streams, freed from the thraldom of ice, flowed in crystal torrents through grass waist-high.

This is a book that intelligent amateurs of botany will enjoy and treasure. It is, indeed, a singularly successful union of the scientific and the popular, and it is perhaps worth while to add that the author's poetical quotations are never trite, never inappropriate. (New York: Robert M. McBride & Co., $2.50 net.)

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The statue of Joan of Arc recently erected on Riverside Drive has the distinction rare in such a work of being modeled by a woman, and it reflects upon Anna Vaughn Hyatt a distinction of which any artist might be proud

Photograph by Peter A. Juley

A R T

(*Continued from page 73*)

So much can not be said, however, for the work of the architect, John V. Van Pelt, who designed the pedestal for the Joan of Arc statue. The pedestal is of Gothic design and therefore, of course, historically suited to supporting a statue of the fifteenth-century Joan of Arc, but it is carried out in such definite detail that it competes with the statue for attention. Moreover, it is hard in line, as most modern stone-cutting is, and its delicately ornate decoration accords but ill with the rugged simplicity and consistent subordination of detail in the statue itself.

The Medal of Honor for Sculpture was awarded to Herbert Adams, twenty-five of whose works were shown either in photographs or in plaster. Mr. Adams also received a medal of honor at the Panama-Pacific Exposition last year, and thus is doubly honored within a short time.

THE MANSHIP FOLLOWING

One noted in this exhibition an absence of works by Paul Manship and a superabundance of works by his already numerous followers. Manship is a man who has taken a dead tradition and revivified it by the force of his own genius. He has never allowed that tradition to hamper the free expression of his own individual thought or to appear anything more than a convention which he adopts because it pleases him and with which he plays, but over which he remains master. His followers, lacking his genius, have seized upon his method and so bound themselves by alien convention that their essential thought remains unexpressed, and their works become, as is the case with Adolph Weinman's Sphinx for the Scottish Rite Temple in Washington, mere empty forms patterned with ornamental decoration, well done but meaningless. Edward F. Sanford's "Hamadryad" with a child and a faun is open to the same criticism. Manship, on the other hand, as is evidenced by such works as his "Flight of Night," which has recently been on view in galleries of the Berlin Photographic Company, is already leaving this archaic convention which was with him but a phase in the development of youthful genius, for a freer and more direct mode of expression.

THE WORK OF THE ARCHITECTS

The Medal of Honor in Architecture, which since 1915 has been awarded by the New York Chapter of the American Institute of Architects to a chosen exhibitor at the Architectural League Exhibition, was discontinued last year. Its place was taken this year by a similar medal awarded by the Architectural League, and this medal was awarded to Cass Guilbert for his designing of the Woolworth Building, a magnificent adaptation of Gothic architecture to modern requirements.

An unusual number of interesting architectural models were shown this year, and a great deal of excellent landscape and domestic architecture was represented in photographs. In the two latter classes, especial mention should be made of the gardens at "Cherry Croft," the estate of Mr. Dudley Olcott, at Morristown, which were designed by Ferruccio Vital, and of the Italian villa and gardens of Mr. Henry H. Rogers at Southampton, built by Walker and Gillette. Many views of this beautiful house and its gardens were reproduced in the issue of Vogue for December 1.

Work of decided promise was shown by the Fellows — past, present and future — of the American Academy in Rome, and the classes of the society of Beaux-Arts Architects exhibited creditable student work.

THE DECORATIVE PAINTERS

The Medal of Honor for Mural Painters was awarded to Violet Oakley, who exhibited a part of the series of scenes

(*Continued on page 118*)

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A R T

(*Continued from page 116*)

from the life of William Penn, which she has designed for the decoration of the state capitol in Harrisburg. Probably no other American woman painter has ever been given so important a commission as this, and the award is amply justified in the decorative quality, rich color, and remarkable vigor of the work.

Edith Magonigle, who has adopted oriental methods of seeing and portraying and obtains thereby results which are at least clever and unusual, if not intensely vital, contributed four works, of which the most notable was "The Falconers." A bit of oriental decorative work by an oriental artist was supplied in the works of Kawashima. A pleasing garden scene in the spirit of Fragonard was contributed by the young painter, Gerome Brush, and original and delightful decorative panels were shown by Albert Hencke and Bertram Hartman.

THE OLDEST WATER COLOR SOCIETY

Among other exhibitions of the month, precedence may be given to the forty-ninth annual exhibition of the American Water Color Society, which was held in the galleries of the National Arts Club. Though in recent years its younger rival, the New York Water Color Club, has robbed the older society of its leading place, there seem this year indications that this may not always be the case. First place may fairly be given to the six works by J. Alden Weir, president of the National Academy of Design, whose true medium is assuredly water color rather than oil, and to the scenes in Holland, England, and Venice, by the late F. Hopkinson Smith.

The gay spirit, freshness, and clear color of Arthur Crisp appeared in a pantomime scene and in a group of freely painted figures on a sea cliff. Bertram Hartman was, as usual, decorative and unexpected, Potthast was represented by a group of his breezy and brilliant beach scenes, and Groll showed a number of works in wax crayon, a medium which he has recently adopted and in which he portrayed American landscape from Arizona to Central Park.

The Hudnut prize, the principal award at this exhibition, was adjudged to W. Granville Smith for a fresh and well-painted street scene, called "Old Philadelphia."

WOMEN ARTISTS EXHIBIT

At the old Blakeslee Galleries in February, the Association of Women Painters and Sculptors showed a creditable year's work. The principal prize here was awarded, unfortunately without visible reason, to Theresa Bernstein, for an interior of an elevated train, which was doubtless inspired by Luis Mora's clever, but not in the least beautiful, "Evening News."

An invited group of canvases by Helen M. Turner afforded a comprehensive view of the work of that well-known painter. Martha Walter was delightful, as she always is, with her fresh air, sunshine, and free brushwork. The collection included sensitive and direct painting by Harriette Bowdoin, clever work by Jane Peterson, and some sympathetically painted interiors by Alethea Platt. Edith Magonigle forsook orientalism for the moment and painted in present day terms a portrait of Miss Nancy Vanderpool, and Hilda Belcher displayed her usual skill in a spontaneous little water color, called "The Velvet Shoe."

THE CITY HALL LAFAYETTE

Though perhaps in the main of interest to the antiquarian rather than to the artist, the Lafayette Exhibition, held in the old Knickerbocker club for the benefit of French Artists, many lay claim to a little attention in the art world, were it only by reason of the presence there of the famous portrait of Lafayette by Morse, from the New York City Hall. Morse, who is better known for his inven-

(*Continued on page 120*)

For the benefit of wounded French artists and their families, New York has recently viewed a unique collection of Lafayette relics, owned by the descendants of the famous Marquis and by the French Government. The portrait of Lafayette from the New York City Hall was also in this exhibition

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A still life of unusual beauty was Maud Mason's contribution to the success of this year's exhibition by the Association of Women Painters and Sculptors

A R T

(*Continued from page 118*)

tion of the "Morse Alphabet" than for his painting, was, none the less, one of the most gifted of the early American painters, and the diversion of his talents to the field of electrical invention was a thing to be regretted from the point of view of art. The City Hall portrait of Lafayette is a striking full-length presentation, frankly and vigorously painted, with fine insight as to the character and keen intelligence of this notable French friend to America.

Blendon Campbell and Arthur B. Davis represented the ultra-modernists in a collection which was otherwise sane and normal. Childe Hassam showed "Neptune Hall Appledore," one of his delightful scenes around the Isles of Shoals, off the New Hampshire coast, where he often spends a part of the summer. Daingerfield's "Cloudland" had the quiet beauty which is a distinctive quality in his work, and Groll's "Silver Clouds, Arizona" showed him in his old mood and medium which, it must be confessed, seems preferable to the newer work in wax crayons to which he devotes considerable time.

CALENDAR OF EXHIBITIONS

New York.—Anderson Galleries. Exhibition of work of the advanced American modernists, from March 6 to 31.

Apel Studio. Charcoal portraits and paintings by James Britton, from March 2 to April 1.

Arden Gallery. Loan exhibition of Japanese screens by Koyetsu, until March 25.

Canessa Gallery. Jewelry of the French Renaissance and of the Louis XV and XVI periods, from the Panama-Pacific Exposition, for an indefinite period.

Fine Arts Building. Ninety-first Annual Exhibition of the National Academy of Design, from March 18 to April 23. Seventeenth Annual Exhibition of the American Society of Miniature Painters from March 18 to April 23.

Gorham Galleries. Recent decorative work by prominent American Sculptors, from March 20 to April 15.

Macbeth Galleries. Paintings by American artists, during March.

MacDowell Club. Bimonthly exhibitions of the work of American artists.

Metropolitan Museum of Art. Special exhibition of early Chinese art, during March.

Modern Gallery. Paintings by Cézanne, Van Gogh, and other modernists, for an indefinite period.

Municipal Art Gallery. Exhibition of American Posters, until March 25.

Museum of French Art. Exhibition of works by French artists at the front, for an indefinite period.

National Arts Club. Portraits of Academicians and Associates from the permanent collection of the National Academy of Design, from March 8 to 25.

New York Public Library. Print gallery: portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and engravings. Stuart Gallery: Alexander W. Drake memorial exhibition of wood engravings, for an indefinite period.

Regnard Galleries. Opening exhibition of Dutch and Flemish paintings, for an indefinite period.

New Haven.—Yale School of Fine Arts. Fifteenth annual exhibition of the New Haven Paint and Clay Club, from April 3 to 23.

Philadelphia.—Pennsylvania Academy of the Fine Arts. One hundred and eleventh annual exhibition, from February 6 to March 26.

University of Pennsylvania Museum. Exhibition of oriental art, including four hundred pieces from the Morgan collection of Chinese porcelains, loaned by Duveen, for an indefinite period.

Pittsburg.—Carnegie Institute. Memorial exhibition of paintings by the late John W. Alexander, during March.

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Hartmann Wardrobe Trunks are designed and constructed to permit of travel without excess charges for size or weight.

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FOR THE HOSTESS

THE planning of dinners for those who observe laws of Lenten fare represents as difficult a task as any that the hostess meets during the year. For even in Lent one must eat, and with so many forbidden things it is easy to find that the unforbidden make monotonous menus; in fact, with fish and eggs to start with and little else to end with, the hostess may strain her inventive powers as much as she deems prudent. However, it is quite possible to plan a dinner without meat so that no sense of loss is felt for its absence.

FOR FAST DAYS

Baron Brisse, the author of a celebrated work on French cookery, had a maxim, "nothing can come of nothing," meaning as he used it, that the best materials obtainable in the market are the cheapest in the end. It is a maxim one should not forget in any season, least of all Lent. There are, despite the effort that it takes to find them, many menus without meat that are just as satisfactory both to hostess and to guest as the usual dinner. One of them follows.

Fresh Astrakhan Caviar
in Lemon Baskets
Cream of Watercress Soup
Grilled Pompano with Cucumbers
Lobster à la Newburg
Asparagus, Sauce Mousseline
Rice Soufflé
Coffee

The fresh caviar should be prepared with a little lemon juice, and a soupçon of very finely minced onion may be added. Perfect lemons of uniform size are selected and cut carefully with a sharp knife in the form of baskets; the pulp is entirely removed with the inner pith and skin. A tiny *croûte* of toasted bread is cut to fit in the bottom, and then each basket is set on a bed of cracked ice in a round glass dish and served individually. The caviar is chilled and put in the baskets just before they are served. Little sandwiches of very thin Boston brown bread and entire wheat bread may be passed with the caviar.

Cream of watercress soup is one of the simplest but most delicious of soups. A bunch of watercress is washed and then fried slowly in butter until quite tender. It is then put in a double boiler and one quart of hot thin cream or very rich milk is added, together with salt and pepper and butter for seasoning. When the cream is quite hot, the yolks of two eggs beaten very smooth are added and cooked in the cream until slightly thick. Great care must be taken to prevent the cream from curdling. Croutons are not indispensable to the success of the soup but they are a welcome addition, and so are slices of very thin Melba toast, crisp and brown.

MERITS OF THE SALAMANDER

Grilled pompano may be done after Baron Brisse's recipe for cooking red mullet; the fish is well cleaned, seasoned with salt, pepper, and a little chopped parsley, and rubbed over with a clove of garlic. Each fish—they should be small—is then wrapped in a sheet of oiled paper and placed on a gridiron over red hot coals and under a salamander. This insures cooking both sides at once without turning. It may be noted that for the browning of soufflés, omelettes, and similar dishes, a salamander is considered indispensable in a French ménage, though it is seldom found in American kitchens. A hostess will do well to train her cook to use it.

As for the lobster à la Newburg, every hostess has her own favorite recipe for that. But even so, Escoffier has a word of admonition concerning it for the average American cook who pours liberal quantities of cooking sherry into it and thinks the trick is done. No sherry should be used unless one has some very ancient Amontillado. Escoffier uses either old Madeira or Marsala, and then adds a tablespoonful of burnt brandy, the best old brandy to be found. This gives the dish a rich and elusive flavor that is well worth the slight trouble it occasions.

If for the asparagus sauce mousseline is thought to be too rich after the lobster à la Newburg, then sauce vinaigrette may be chosen. For the rice soufflé Baron Brisse's own recipe may be used. Seven ounces of rice flour are boiled in a pint of milk with a little sugar and half a dozen macaroons first pounded fine in a mortar. The concoction is stirred until it becomes a smooth thick paste, then it is flavored with vanilla and the yolks of five small or four large eggs are added. They are beaten to a stiff froth and stirred in, and the whole is poured into a buttered soufflé dish. The oven for baking the soufflé must be only moderately hot, and the soufflé must be served the moment it is taken out, that it may not fall as all soufflés have an exasperating habit of doing.

LENTEN MENUS

The menus which follow will be found to be particularly acceptable for the Lenten season.

Grapefruit Supréme
Clear Green Turtle Soup
Broiled Shad and Roe
Mousseline of Lobster
Baked Cauliflower with Parmesan Cheese
Palm Beach Salad
Strawberry Charlotte
Lady Fingers
Coffee

Assorted Hors d'Œuvres
Bisque of Lobster
Canapés of Crab Meat, Lorenzo
Roasted Shad
Cucumbers Spinach with Egg
Alligator Pear Salad
Café Parfait
Cakes
Coffee

Lobster Cocktail
Brown Bread Sandwiches
Barley Broth in Cups
Codfish and Oyster Pie, English Style
Broiled Live Lobster
Sauce Ravigote
French Artichokes, Hollandaise
Caramel Custard with Almonds
Mocha Cakes
Coffee

Casaba Melon
Cream of Lettuce Soup
Croquettes of Lobster, Cream Sauce
Broiled Spanish Mackerel, Cucumber Sauce
Grilled Tomatoes and Mushrooms on Toast
Endive and Grapefruit Salad
Meringue Glacé
Friandises
Coffee

Sherried Tangerines
Consommé Madrilène in Cups
Halibut au Gratin
Planked Delaware Shad
Potatoes O'Brien Asparagus Vinaigrette
Italian Shad
Biscuit Glacé
Coffee

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is the paramount note that every fashion-loving woman demands in her hosiery today!—*Silk* they must be—smart in design—great in variety!

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In "Onyx" Silk Hosiery the fashionable woman finds all these style features, united with *quality* and *sound value*,—a combination which has won for "Onyx" its reputation as "*The Hosiery of Fashion*".

You will find a complete assortment of "Onyx" Spring styles at your dealer, but, if you would like a suggestion—

You will be certain of finding satisfaction in these **three special numbers:**

No. 235	No. 350	No. 106
$1.00	$1.50	$2.00
Fine silk with DUB-L Lisle garter-top, triple extra spliced heel and toe medium weight.	Pure Silk, DUB-L wide garter top, triple extra spliced heel and toe, seasonable weight.	Medium weight, finest thread silk, DUB-L Silk garter top, triple extra spliced heel and toe.

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Lord & Taylor

With ALL DUE DISRESPECT *to* DECORATIVE PERIODS

(*Continued from page 69*)

To such as feel that these costly hangings with costly paintings and even costlier Boule furniture are the sole means to decorative excellence, Baron de Meyer's theories can never mean anything. Those who look with a mind unprejudiced, however, may find, in New York, rooms based upon Italian fifteenth century, Louis XVI, Directoire, or the eighteenth-century English of Chippendale, which exemplify how Baron de Meyer, with an absolutely disrespectful point of view, can very delightfully interpret period styles in decoration.

"Gayne House" is more an office than a set of decorator's showrooms, though some of the little rooms are delightful and have an atmosphere of neatness and simplicity, with the sure and beautiful use of color which pervades all Baron de Meyer's work, even when his delight in color carries him beyond the limited possibilities of New York apartments for housing harmonies in color. He holds the fault to be the lack of plainness and simplicity in the fundamental design of walls and floors. Were walls and carpets plain and each of one color only, and were the furniture limited to a few well-chosen pieces, these new and daring harmonies would appear to advantage, even in city dwellings of limited space, for nothing would be discordant.

IN LAVENDER-BLUE AND CERISE

On entering the hall at "Gayne House," one receives first an impression of old-fashioned lavender-blue walls and curtains of transparent lavender material with cherry color trimmings and long fringes. The glass curtains are of cerise gauze which, when the sun shines, gives the most wonderful glow to the lavender walls. The stair-carpet is of a strong porcelain blue and the baluster is a bright red silk cord. On the walls are mirrors in the gay colors which we call new, and 1850 flower pictures under glass somehow give one an impression of strangely modish newness.

On looking from the lavender hall through bluish hangings decorated by the batik processess, one catches a glimpse of Baron de Meyer's private office, and this has walls of a yellow which tones to sulphur. The curtains, upholstery material, and other fabrics in the office represent many tones, some of which would, at first thought, seem unsuited to the yellow walls,—as magenta, orange, dark blue, and even a few touches of brilliant green. This office, however, is situated at the back of the house and is rather dark; the furniture is of the eighteenth-century English type, and the coloring is so well adapted to this and to the lighting that the result is surprisingly successful.

A "BLACK AND WHITE" ROOM

On the floor above are two very charming living-rooms. One of these is Baron de Meyer's interpretation of the much and ill-used black and white theme. A curious thing about this room is that hardly anything save the carpet is truly black, and nothing at all is really white; yet the impression is of a black and white room. Painters generally in the present day produce white by blues and yellows and black by greens and blues; just so Baron de Meyer has painted his walls in blotches of blue and yellow, over which he has stretched a cream colored Irish poplin, sufficiently transparent to give the impression that the foundation is not white. The walls are broken by a series of narrow panels about twelve inches wide, which run up to the domed and perfectly plain ceiling. On these panels are most original designs which give the effect of being in black and white, and which were painted by Howard Cushing, a well-known American painter, whose distinctive style of decorative painting Baron de Meyer highly esteems. The furniture of the room is in cream and blackish brown; black velvet shot with cream color is the fabric used, and there are some wonderful old cabinets inlaid in mother-of-pearl. A great deal of crystal, cut glass, and coral is used in this room, and a very bright green color is brought in both in trimmings and in exquisite green glass vases, which were made in England during the early Victorian days. It is not possible fairly to reproduce this little room in a photograph, for its beauty depends entirely on the gradations of the blacks and the whites and on the notes of color which are introduced with skill in the right spots.

COLOR IN MASS AND DETAIL

The other room on this same floor has walls covered with a material which was made in the Philippines under Chinese influence. This fabric is a transparent butter colored material, and stretched over a peach colored painted wall, it produces a delightful rosy tone; the seams of the material are covered by a brocaded ribbon of bluish mauve and gold. The wide frieze around the room is painted in a design of gold flowers, mostly peonies, on a blue mauve ground, in the style of some of the old Chinese wall-papers. The curtains are pale mauve velvet with gold valances, and the rugs are all in plain blues and mauves. The furniture at "Gayne House" varies from week to week, but it is never kept in any room where, in tone and atmosphere, it fails to harmonize with the surroundings.

A notable example of the skill with which Baron de Meyer handles details and the cleverness with which he uses color is given by his versatility and imaginative ability in the creation of cushions and pillows. There seems to be no end to his color harmonies and the combinations of line and form which he evolves. Some of his pillows are round, some are square, some oval, and some in the shape of a cross; in color, some are bright, some mellow and subdued, and all of them are delightful and rarely duplicated.

"I couldn't be bothered to repeat a pillow," says this tireless designer, "when I have dozens of new ideas which are just waiting for development."

INDIVIDUALIZING PERIODS

Baron de Meyer has an especial fondness for decoration which combines the Colonial and early Victorian periods, with eastern coloring and perhaps a touch of some homely but characteristic note, to help on the theme he is trying to express. In some later issue Vogue hopes to reproduce some of the many rooms which this original decorator has completed during the last few months. It is not as yet usual to see "period" rooms treated as individually as they have been by this recent entrant to the field of interior decoration in New York.

Baron de Meyer has recently completed some charming rooms for Mrs. Ogden L. Mills, Mrs. John Logan, Mrs. Frederick C. Havemeyer, Mrs. Lyman B. Kendall, Mrs. George W. Vanderbilt, and Miss Barbara Rutherfurd. For Miss Rutherfurd, Baron de Meyer has created an Italian room in shades of violet and rose, which is especially successful. For the dancer, Miss Bonnie Glass, he has recently decorated a room all in gray satin and rose velvet, with a bed in rose lacquer, and all the furnishings in harmony, even to the hats on the hatstand and the negligées and slippers, which are in shades of rose and gray. A wonderful set of rose enamel for the dressing-table was designed for this exquisite little room.

CORSET making is an art which realizes its perfection only where it brings out the beauty lines of the normal figure, and gives that grace of physical freedom, which assures comfort to the point of luxury.

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This need is superlatively met by the Bien-Jolie Corsets. The marvelous Grecian-Treco fabric, found exclusively in Bien-Jolie Corsets, moves with the body as if it were a part of it, firmly yet gently holding the figure lines, never losing the beautiful contour of the corset itself.

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Other Bien-Jolie Creations are:

La Caresse and Custom Finish Corsets, and the famous Bien-Jolie Brassieres.

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

ALL ABOUT TEAS

MISS G. H.—Which is the more up to date, a formal reception or tea, or an informal one? At what hours should a tea be held? Should one send formal notes to those whom one wishes to have assist in receiving? What is an appropriate decoration for a round dining-table? Should tea be poured at this table, and is it correct to use napkins at a la ge tea?

Ans.—It is purely a question of personal taste whether one wishes to have a formal or an informal reception, and it depends largely upon how well one can do it. If one's home is small and one's service limited it is not best to attempt a formal affair. The hours for tea or reception are generally from four until seven. It is unnecessary to send a formal invitation to those you are asking to assist you; an informal and personal note is the usual way.

A simple bowl or basket of flowers is the decoration in best taste for a round dining-table; however, it might be that a tall vase for flowers would be best suited to the style of the dining-room. The only suggestion to be made is that the note of the entire service be simplicity. An over ornate receptacle for flowers is not considered in the best of taste.

If most convenient, it is quite correct to pour tea from this table. It is also correct to use napkins, which may be placed on a side table convenient to the guests, though a great many people do not avail themselves of them.

REPLYING TO BETROTHAL CARDS

MRS. W. H. S.—Is it necessary to reply to betrothal cards? If so, in what form should they be answered?

Ans.—Betrothal cards are things of which one rarely hears; consequently there is no rule as to answering them, other than the unfailing rule that it is always courteous to acknowledge anything sent to one. A little note of good wishes is always gracious and, therefore, correct.

ON THE WEARING OF GLOVES

MISS M. A.—At a débutante reception, this season, is it necessary for those receiving to wear gloves?

Ans.—For the past two years it has been the custom not to wear gloves at a reception; now it is purely a question of personal taste. It is quite as correct not to wear them as to wear them.

THANKING A TRIO

MRS. W. B. C.—When a man, his wife, and their unmarried daughter send flowers and each encloses cards, to whom should the note of thanks be addressed?

Ans.—When one receives flowers from a husband, wife, and daughter, it is both simple and correct to write to the wife expressing one's thanks and asking her to extend them to her husband and daughter.

RISING IN RESTAURANTS

MISS E. B. H.—Will you tell me whether, when one is dining at a restaurant and friends come to the table for an informal reeting, it is better form to rise or to remain seated?

Ans.—If, in a restaurant, men of one's acquaintance stop at the table, the women at the table remain seated, but the men rise and remain standing until the guests depart. If a woman comes to the table, both the men and women at the table should rise. A woman always rises for another, unless the woman who is seated is very much the senior of the two, in which case she may remain seated, offering if she pleases an informal apology for not rising.

(*Continued on page 128*)

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are fashioned to enhance the beauty of even the well-proportioned figure; to correct faults of posture resulting from improper corseting; to provide the greatest freedom of action; to support the body, assuring rest and comfort.

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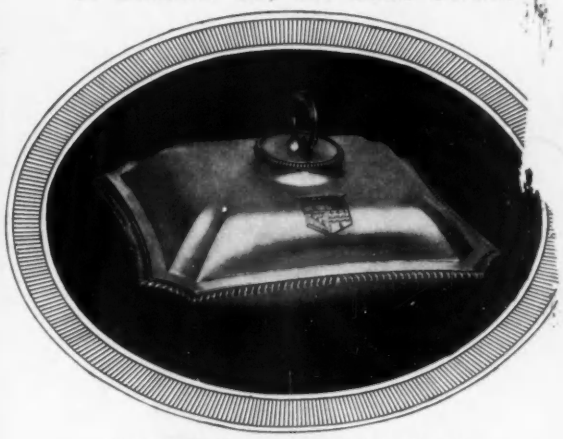

ONE OF A PAIR OF VEGETABLE DISHES AND COVERS OF UNCOMMON SHAPE — MADE IN LONDON IN 1798 BY JOHN SCOFIELD. THE ARMS OF THE ORIGINAL OWNER ARE ENGRAVED ON THE COVERS

THE ABOVE PIECES BEAR THESE HALL MARKS

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makes a specialty of Solid Silver for the table in designs that are exclusive—classically pure in line and ornamentation. The House also offers Reproductions of Old English Silver, wrought by hand after rare models of the Queen Anne and Georgian periods. Complete services of Table Silver always ready for immediate delivery.

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A SOUVENIR OF MADAME DE MAINTENON

(*Continued from page 65*)

used and it gives an effect of extreme richness to the texture.

In the medallions on the seat are quaint landscapes filled with the erratic trees and strange birds that gr w in the land of decoration and are so great a pleasure to look upon. But it is in the covering for the back of the sofa that the design is carried to the greatest elaboration. Here are depicted in exquisite color and finest stitch, three scenes from the history of Esther and Ahasuerus.

SUPERIOR ART IN NEEDLEWORK

It is clear at once that no amateur has drawn these scenes of royal elegance. The figures are drawn with the fine art of a master and pass out of the domain of "fancy-work" to enter the dignified province of a superior art. These designs were painted by de Troy, a painter of the days of Louis XIV. This artist composed a series of tapestries with designs taken from scenes in the life of Esther, which were so popular that they have been many times woven.

But without superlative excellence in needlework, the lovely designs of this sofa covering would have counted little. It was the work of Madame de Maintenon to arrange that they should lose none of the artist's intent in being translated into fabric, and the work was accomplished in the school at St. Cyr, which was under her especial protection. At this school perfection of needlework was attained, and seldom has the fine execution of this piece of petit-point embroidery been excelled.

In childhood Madame de Maintenon was wretchedly tossed about from one relative to another. Girlhood was little better, until, at sixteen, she was married to Scarron. At twenty-five she was a widow of very limited means. Thus she had experience of the difficulties surrounding orphaned girls of noble birth. When her income improved, at the time when she was governess to the children of Louis XIV and Madame de Montespan, she sought to help as many as possible of the young girls who were left unprotected as she had been, and to gather them together under her protection and teach them to be self-supporting.

It was thus that she founded the school of St. Cyr only three miles west of Versailles, where she could personally superintend it. Later on, after her secret marriage to the king, the school was her great delight. Abundant funds to finance her plan were obtained, and many great men of the day contributed their art to amuse and educate these protégés of the unofficial queen.

HIDDEN FOR SAFEKEEPING

In this school the drama was studied and plays were presented by the pupils. Even the great Racine wrote plays for these lovely young pupils, and from one of his plays, as acted by them, de Troy drew the scenes depicted in the embroidery.

It is interesting to know that in the time of the Revolution, when so much of decorative beauty was destroyed, this embroidery was hastily cut from the sofa it covered and was rolled and hidden away as a precious treasure. It has long been the cherished property of a private collector in France, who has at last ceded it to a collector in America. It is needless to say that the sofa on which it is temporarily laid is not the sofa for which it was made.

ANSWERS TO CORRESPONDENTS

(*Continued from page 126*)

THE INFORMAL EVENING BRIDGE

Mrs. H. F.—I am planning an evening card party, and I should like it to be very simple. Would it be better to invite my guests for dinner, or to serve refreshments later in the evening? In the latter case, will you suggest a menu that would be simple?

Ans.—It would be very much better to invite one's guests for cards at half-past eight and serve supper either during the card game or after it. A dinner preceding cards is always hurried, and is double the trouble, as in any event supper must be served later in the evening.

At eleven o'clock, either have little covers put over the card-tables and serve the guests there, or let them adjourn to the dining-room, where they may be served at small tables. It is a good plan to have one hot dish, as creamed oysters or chicken, or clam broth topped with whipped cream, followed by salad, sandwiches, and, if desired, ice-cream, little cakes, and coffee. Whatever drinks are considered appropriate may be served.

SPEAKING OF WRAPS

Mrs. E. D. M.—Is it correct when in a restaurant to remove the wrap, as, for instance, the coat of a suit? If so, should one put it on at the table or wait till one reaches the lobby to don it?

Ans.—It is perfectly correct to remove the wrap, if one would be more comfortable without it. Either one's escort or the waiter will hang it over the back of the chair, and assist one in putting it on. The wrap is usually put on before leaving the table, as, when walking through a restaurant, the blouse and skirt have a most unfinished appearance.

BEING GRACIOUS, YET NOT TOO GRACIOUS

Mrs. H. T.—Will you give me your opinion on the following questions? Should a girl tell a man that she is glad to have met him or that she would like to have him call again? Is it correct for a woman, when traveling alone, to talk to strangers in an impersonal way?

Ans.—There is no rule as to how to explain to a man that one is glad to have met him. He usually expresses himself in that way to a woman, and, if the meeting has been of mutual pleasure, a simple and natural expression of pleasure is gracious and therefore entirely in good taste.

A man usually asks if he may call again, but if he does not, it is very simple to say, "We are always at home after five o'clock in the afternoon." One thus assures him of his welcome, without seeming over anxious for his friendship.

Your question in regard to speaking to strangers when traveling is a difficult one to answer. For a young girl we should say no, most emphatically. An older woman, however, not only has the knowledge to end such a conversation without giving offense, but does not allow any one to presume upon the fact that she has been a gracious traveling companion.

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S O C I E T Y

Births

NEW YORK

Milburn.—On February 24, to Mr. and Mrs. Devereux Milburn, a daughter.

Deaths

NEW YORK

Jackson.—On February 19, at her home, Mary Van Nest Jackson, widow of the late Charles Carroll Jackson.

Robinson.—On February 24, at his residence, Eli K. Robinson.

Robinson.—On February 22, at her residence at Riverdale-on-the-Hudson, Susan E. Booth Robinson, widow of the late Moses Mason Robinson.

BALTIMORE

Garnett.—On February 18, at his home, James Mercer Garnett, former president of St. John's College, Annapolis.

PITTSBURGH

Watson.—On February 25, in Atlantic City, David T. Watson.

TOLEDO

Shoemaker.—On February 15, in Pasadena, California, Kate Laura Carrington Shoemaker, wife of Mr. Fred B. Shoemaker

WASHINGTON

Hunt.—On February 23, at his residence, Lieutenant Ridgley Hunt, U. S. N. (retired).

Engagements

NEW YORK

Dulles-Snare.—Miss Edith Rutledge Dulles, daughter of Mrs. William Dulles, to Mr. Frederick Snare, Jr., son of Mr. Frederick Snare.

Duval-Pearce.—Miss Alice L. Duval, daughter of Mr. Charles Louis Duval, to Mr. Elston Pearce, son of Mr. Elijah Pearce.

Gibson-Post.—Miss Irene Langhorne Gibson, daughter of Mr. Charles Dana Gibson, to Mr. George B. Post, Jr., son of Mr. George B. Post.

Harriman-Rosen.—Miss Mary Bishop Harriman, daughter of Mr. J. Low Harriman, to Mr. Felix P. Rosen.

Kelly-Porter.—Miss Margaret Kelly, daughter of Mr. Richard B. Kelly, to Mr. James J. Porter, son of Mr. William H. Porter.

Olmstead-Roosevelt.—Miss Grace Temple Olmstead, daughter of Mrs. Chauncey Olmstead, to Mr. Oliver W. Roosevelt, son of Mrs. J. West Roosevelt.

Peters-Hubbell.—Miss Dorothy Peters, daughter of Mr. Ralph Peters, to Mr. John Platt Hubbell, son of Mr. George L. Hubbell.

Shannon-Bowen.—Miss Gertrude Marjory Shannon, daughter of Mr. John Porter Shannon, to Mr. Thomas Van Horn Floyd Bowen, son of Mrs. Augusta Floyd Bowen.

Sinkler-Roosevelt.—Miss Emily Wharton Sinkler, daughter of General C. F. G. Sinkler of South Carolina, to Mr. Nicholas G. Roosevelt, son of Mrs. Nicholas Latrobe Roosevelt.

Wooster-Richard.—Miss Oroville Wooster, daughter of Mr. Philip Wooster, to Mr. Walter L. Richard, son of Mr. Oscar L. Richard.

BALTIMORE

Browne-Harvey.—Miss Ethel Nicholson Browne, daughter of Dr. B. Bernard Browne, to Professor Edmund Newton Harvey of Princeton.

BOSTON

Eliot-Burnham.—Miss Rosamond Eliot, daughter of Mr. Amory Eliot, to Mr. Frederic Munroe Burnham.

Greenwood-Hornblower. — Miss Eleanor Greenwood, daughter of Mr. Levi H. Greenwood, to Mr. Ralph Hornblower, son of Mr. Henry Hornblower.

Pope-Marion.—Miss Margaret Winslow Pope, daughter of Mr. Benjamin Pope, to Mr. Gardner Sparhawk Marion, son of Mrs. Horace E. Marion.

CHICAGO

Madison-Henry.—Miss Dorothy Madison of Tulsa, Oklahoma, to Mr. Winston P. Henry, son of Mr. Robert L. Henry.

PHILADELPHIA

Sylvester-Philler.—Miss Eleanor Sylvester, daughter of Mr. Frederick Sylvester, to Mr. William Winsor Philler, son of Mr. William R. Philler.

PROVIDENCE

McElroy-Leary.—Miss Agnes McElroy, daughter of Mrs. William B. McElroy, to Mr. Leo Leary.

SAINT LOUIS

Busch-Orthwein.—Miss Clara Busch, daughter of Mr. August A. Busch, to Mr. Percy Orthwein, son of Mr. William D. Orthwein.

SAINT PAUL

Davis-Cochran.—Miss Margaret Turner Davis, daughter of Dr. William Davis, to Mr. Moncrieff Mitchell Cochran, son of Mrs. Thomas Cochran.

WASHINGTON

Walker-Walker.—Miss Elizabeth Walker, daughter of Mr. William Walker, to Midshipman Robert J. Walker, U. S. N.

Weddings

NEW YORK

Campbell-Powel.—On February 23, at the home of the bride's parents, Ardsley-on-Hudson, Mr. William Baillie Fraser Campbell, son of Mrs. Evan J. Fraser Campbell, and Miss Elisabeth Hare Powel, daughter of Mr. Robert J. Hare Powel.

Fairchild-Ely.—On February 16, in Trinity Church, Mr. Benjamin T. Fairchild and Mrs. Alfred Ely.

Garfield-Pew.—On February 19, in Grace Episcopal Church, Salem, Massachusetts, Mr. Mason Garfield, grandson of the late President James A. Garfield and son of Mr. Harry A. Garfield, and Miss Harriott Winchester Pew, daughter of General William H. Pew.

Johnson-Kane.—On February 17, at the Cathedral of St. John the Divine, Mr. Seymour Johnson, son of Mrs. S. Fisher Johnson, and Miss Helen Dorothea Kane, daughter of Mrs. William E. Glyn.

Poor-Lane.—On February 26, at the home of the bride's parents, Mr. Walter T. Poor and Miss Alice L. Lane, daughter of Mr. Edward Van Zandt Lane.

BALTIMORE

Boykin-Cator.—On March 6, at the home of the bride's uncle, Mr. Robert Hill Boykin, son of Colonel William A. Boykin, and Miss Grace Louise Cator, niece of Mr. George Cator.

BOSTON

Martin-Bigelow.—On March 1, in Trinity Church, Dr. Frank Martin of Baltimore and Miss Elizabeth Prescott Bigelow, daughter of Mr. Prescott Bigelow.

PHILADELPHIA

Aertsen-Howell.—On March 4, in Holy Trinity Church, Mr. Guilliaem Aertsen, Jr., son of Mr. Guilliaem Aertsen, and Miss Beatrice Howell, daughter of Mrs. Charles H. Howell.

Liggett-Runk.—On March 4, in the Church of the Redeemer, Bryn Mawr, Mr. Thomas Liggett, son of Mrs. Howard Liggett, and Miss Edith H. Runk, daughter of Mrs. William Runk.

Myers-Laird.—On March 1, in the Memorial Church of St. Paul, Overbrook, Pennsylvania, Mr. John Dashiell Myers, son of Mr. George M. Myers of Washington, and Miss Mary Hall Laird, daughter of Mr. Warren Powers Laird.

RICHMOND

Beattie-Joynes.—On February 29, in St. Paul's Episcopal Church, Mr. Henry Canfield Beattie, Jr., and Miss Virginia Archer Joynes, daughter of Mr. Levin Joynes.

WASHINGTON

Mackay-Smith-Watkins.—On March 4, in St. John's Episcopal Church, Mr. William Bell Watkins and Miss Gladys Mackay-Smith daughter of Mrs. Alexander Mackay-Smith.

Weddings to Come

NEW YORK

Elliott-Rogers.—On April 29, in Emmanuel Church, Miss Edith Elliott, daughter of Mr. Howard Elliott, to Mr. E. Pendleton Rogers, son of Mr. Archibald Rogers.

Thaw-Macfarlane.—On April 28, in the Church of the Heavenly Rest, Miss Barbara Thaw, daughter of Mr. Alexander Blair Thaw, to Lieutenant Scott B. Macfarlane, U. S. N.

Erratum

Through an error, which we regret extremely, in the caption accompanying the charming photograph of Mrs. Livingston Phelps it was stated that Mr. Phelps was the son of the late Charles Harris Phelps. Mr. Phelps, Sr., we are happy to say, is well and resides in Paris.

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Black Russia **Price $12.00**

Tan Russia **Price $9.00**
Black Russia Calf **Price $9.00**
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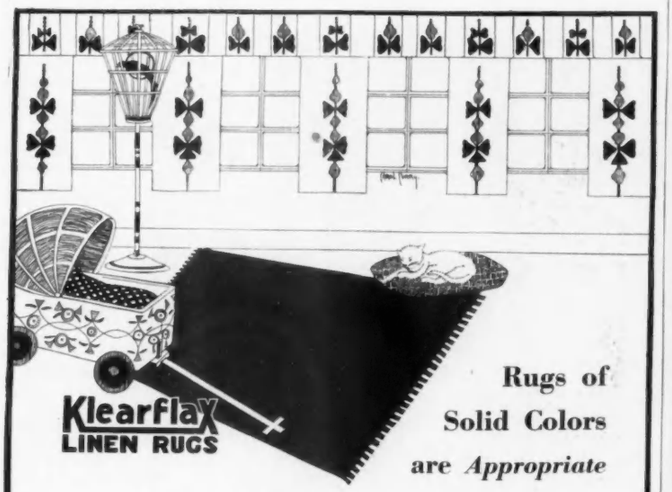

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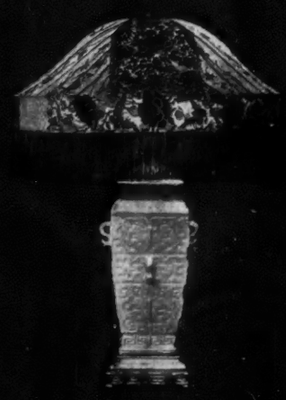

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M U S I C

CALENDAR

MONDAY, APRIL 3 TO APRIL 29

Metropolitan Opera House, 8:15 p. m., every evening except Sundays, and on Saturday afternoons, the Ballet Russe of Serge de Diaghileff.

TUESDAY, APRIL 4

Aeolian Hall, 8:15 p. m., violin recital, Francis MacMillan.

SATURDAY, APRIL 8

Aeolian Hall, 3 p. m., joint recital, Pablo Casals and Susan Metcalfe.

SUNDAY, APRIL 9

Metropolitan Opera House, 8:15 p. m., the Philadelphia Symphony Orchestra and chorus of one thousand voices, in Gustave Mahler's Eighth Symphony.

FRIDAY, APRIL 14

Aeolian Hall, 8:15 p. m., song recital, Reinald Werrenrath.

SATURDAY, APRIL 15

Carnegie Hall, 8:15 p. m., concert, New York Oratorio Society.

© Ira L. Hill

Wynne Pyle, a young American pianist, has returned to her native land to repeat the triumphs she has had in Europe

MUSIC NOTES

THE "Ring des Nibelungen," given at the Metropolitan Opera House the latter part of February, was one of the most notable presentations of Wagner's famous work in many years. Added interest was given it by the fact that Mme. Schumann-Heink returned in her famous rôle of Erda, and that Mme. Homer sang Valtrauta. Both these distinguished singers gave masterly portrayals of their rôles and evidenced even greater vocal warmth and breadth of interpretation than formerly. Mme. Homer's rôle in "Götterdämmerung" is a formidable one, yet she gave to it the full quota of lyricism and human appeal. Mme. Gadski's indisposition necessitated the substitution of Mme. Kurt as Brünnhilde, which gave the latter an admirable vehicle for the display of her rich dramatic voice. "Das Rheingold," the prelude to the trilogy, was particularly brilliant, not only in the realism of its stage settings but in the splendid array of artists who interpreted the work. Mme. Matzenauer brought distinction to the rôle of Fricka; Mme. Rappold gave an ideal portrayal of the love goddess; Hermann Weil as Wotan imbued the part with a sonorous majesty not always accorded to the King of Valhalla; while Johannef Sembach, Mme. Ober, Albert Reiss, Carl Braun, and Henri Scott were all excellent. Mr. Bodansky fulfilled all expectations that he would be a conductor of rare understanding.

© Mishkin

Each performance that Pasquale Amato gives seems to make him more popular. This distinguished baritone of the Metropolitan Opera House is pictured here as Lescaut, brother of Manon

A MOST IMPORTANT EVENT

An event of unusual importance at the Metropolitan will be the production, on Sunday evening, April ninth, of Gustave Mahler's Eighth Symphony by the Philadelphia Symphony Orchestra, under Leopold Stokowski, with a chorus of one thousand voices. The singers have been carefully selected from the finest choral societies of Philadelphia, and for the past few months have been constantly drilled until the balance of parts has been perfected. Before coming to New York the orchestra and mammoth chorus will give three or four public performances of the symphony in Philadelphia.

An unusually charming piano recital which took place in February was that given by Wynne Pyle, a young American woman who studied with Harold Bauer.

(Continued on page 134)

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Merle Alcock was a most successful soloist with the New York Symphony Society early in the winter. She will go with the society on its spring tour, as she did last season

M U S I C

(*Continued from page 132*)

She has achieved a remarkable success in European cities, especially in her appearance with the Berlin Philharmonic Orchestra. With ease and fluency of technique she combines a strong intellectual grasp of the content of each number, and these qualities stand her in good stead, particularly in her Brahms' interpretations. Her style is poetic rather than brilliant, and in numbers like Schumann's "Fantasy" she is at her best. Miss Pyle is possessed of great personal charm and may well be expected to repeat her European successes in her own country.

PADEREWSKI'S APPEARANCES

Ignace Paderewski has made nearly all of his public appearances this past season in behalf of the war sufferers of his native Poland. In February, he contributed at one of the Biltmore morning musicales, and, on March fourth, his appearance with the New York Symphony Society proved such an attraction that a public rehearsal had to be arranged. A concerto by Elgar entitled "Polonia," a composition dedicated to Mr. Paderewski, was played by this Polish pianist.

PASQUALE AMATO

In "Manon Lescaut," Pasquale Amato in the rôle of Lescaut, Manon's brother, has added to his successes. Another rôle, that of Escamillo in "Carmen," has also increased his laurels. One could scarcely conceive a more temperamental toreador than Amato, or desire one more efficient vocally. Perhaps, too, he finds inspiration in the cooperation of such artists as Caruso and Farrar in the leading parts. Amato's "Pagliacci" is also an excellent performance. In the production of "Prince Igor," in which he was given one of the most prominent parts, his resonant voice had unusual opportunity to assert its beauty of tone.

© Hartsook

Almost every public appearance that Ignace Paderewski has made this season has been in the behalf of his native Poland

Merle Alcock, the young contralto whose voice has frequently been compared to that of Homer, is a favorite soloist with the New York Symphony Society. She appeared with them twice this season at Aeolian Hall, and is now preparing as the soloist on their spring tour.

Oscar Seagle, the distinguished baritone, gave his annual New York recital at Carnegie Hall on February twenty-first, before a large and musically representative audience. Mr. Seagle displayed musicianship of the most finished type. The Russian songs and a group of old French songs were particularly well rendered. Two Chopin selections, which are works most infrequently heard in this country, were noteworthy for their splendid delivery, as well as for their odd charm.

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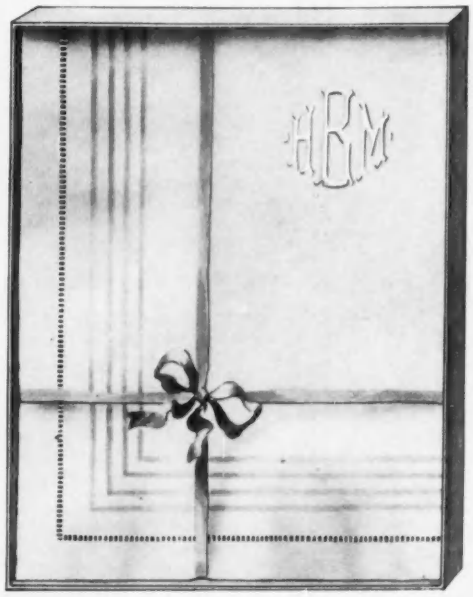

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NOBLESSE OBLIGE

ON the second day of August, 1914, workmen of the faubourg Saint Antoine hastened to the Université Populaire, the institution founded for them, where always they had been able to obtain help and instruction in time of need. "We are mobilized," they said to M. Vitta and his friends there. "Who is to look after the little ones? Some of us are widowers. Where will the babies sleep? Who will feed them? What will become of them until we return? And if we never return—we who are leaving to-night!"

There was silence as M. Vitta and his colleagues looked at each other, confronted by this new problem of the men they had so helped and guided in their university. There was no time to ask for papers and to form resolutions. The municipality was not to be considered in these feverish moments, as the officers of that institution were already laden with overwork. And the fathers were leaving directly from the Gare de l'Est. "Give the babies to us," said these big-hearted men, "we will keep them and care for them." Relief overspread the men's faces. There was a last kiss for the children, and the soldiers were off for their regiments.

FIRST THERE WERE TEN, THEN FIFTY

At first there were ten children, then twenty, and very soon there were fifty. M. Vitta rented an empty hotel in Etretat, deserted for once of its summer clientele; the colony was founded, and the great work of the "Association des Orphelins de la Guerre" was started. Today there are five hundred orphans in Etretat alone.

Groups of ten and twelve children are gathered in each small villa, and are cared for by an adopted mother who gives them every possible care so they need not remember that they are orphans. Each little household is known by the color of the woolen scarf and cap worn by the children of that villa. One hears of the Violet or of the Mandarin family, or, perhaps, one hears the activities of the Poppy family being discussed. It is decidedly a busy little world. And to it from far-away Serbia are coming babies found by the wayside or in ruined houses; little flotsams of the great German wave that swept over that sturdy country. A special colony is in preparation for these baby strangers, where they are to live *à la Serbe*, sleeping on the floor, as is their custom, and being cared for by people who speak the Serbian tongue.

"MIMILE-POUR-LES-DAMES"

When the matron asked one little French boy his name he answered promptly, "Mimile-pour-les-dames." He was just five years old, good to look upon, and because of this he was spoiled—just a little bit. It was known that he had come from Ménilmontant; his mother was dead and his father was at the front. One other thing was certain; he could never have had enough to eat, for he would eat hugely and indiscriminately. Meals were to Mimile a sacred ritual.

Two occupations alone filled the interim between meals: beating a drum, a source of perpetual joy, and the writing of letters to his father. He had received letters regularly from his father since the beginning of the war, but now a month had passed and no letters had come for Mimile. All knew that his father had been killed, but they hoped that Mimile would not become aware of the missing letters.

Presently, however, "Mimile-pour-les-dames" became pensive, and was usually to be found in a corner looking very unhappy. Most surprising of all, he refused to eat as formerly. He became thin and pale; something had to be done. One day the "mother" of a group thought of a scheme which seemed likely to restore Mimile to his normal self, and the news was sent around that there was a letter for Mimile—a letter from the front. Mimile, who could not read, listened attentively while the letter was read.

At the close of this letter, Mimile stood in silence, very solemn, his chubby hands clasped tightly behind his back. His eyes seemed very large, as children's eyes do when they are trying to understand.

That afternoon a "big man" friend who used sometimes to take him on rare and adventurous expeditions suggested a trip to the *patissier*, as this had always proved a panacea for all ills. But this time the éclairs and the *baba au rhum* proved charmless; the "big man" friend leaned over the marble-topped table and clasped one of the chubby hands in his.

"What is it, little 'Mimile-pour-les-dames'? What goes wrong to-day?"

(*Continued on page 138*)

Geraldine Farrar
writes of

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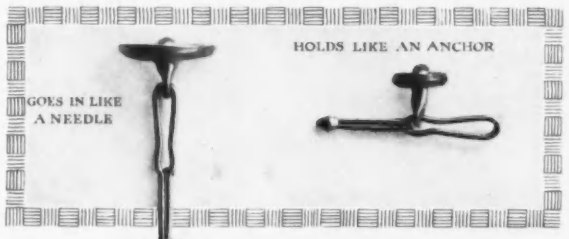

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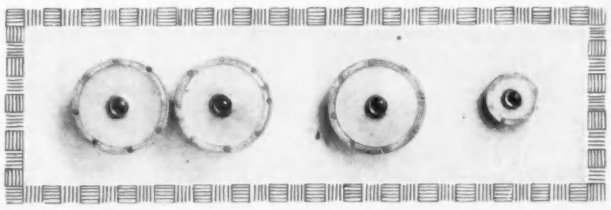

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The lesson that every little French boy knows by heart, yet learns anew: "Liberté, Egalité, Fraternité"

NOBLESSE OBLIGE

(*Continued from page 136*)

The answer was unexpected.

"I do not wish to be called 'Mimile-pour-les-dames.'"

"What shall I call you then— Emile'?"

"'Emile Ledru', my father's name," answered the little boy proudly.

Then, after a silence—

"Monsieur, when will I be really grown up?"

"In about fifteen years; but why do you want to grow up?"

"To be a soldier."

"And what will you do when you are a soldier?"

"I will take a gun and go fight the people who have killed my father."

BECAUSE OF SIX SOUS

At the colony at Cannes, one day, many babies had just arrived. They had quickly become accustomed to their new house and were chattering in the garden like a flock of magpies. Only one in the lot was crying and refused to be consoled. He was very blond, only four years old, and very miserable; his name was Jean.

The little sister of Jean was killed by an obus, and his father, the valiant Lieutenant Lamy, fell at the battle of Calonne trench. He left a Croix de Guerre and a letter in which he asked his widow to have Jean put under the care of the Association des Orphelins de la Guerre, for they would make a man of him.

Jean was a courageous little lad, and it was not because of these misfortunes that he cried. His tears were because of six sous clasped tightly in one chubby fist, sous he was unable to give to his mother who had none. Some one thought of the telephone; in another corner of France Jean's mother was called to the telephone. She was told that on the next day she should receive six sous, and Jean toddled off to his trundle-bed utterly content and happy.

"PLEASE MADAME, MY MAMAN"

On a wind-swept beach on the coast of Normandy stands a grim gray château. The interior of the château is almost as bleak as the outside; no hearth fire gladdens the eye, and the rooms are high and cold. It is now the abode of a little band of Flemish nuns who sought refuge there with about two hundred and fifty babies from an invaded territory. Not long after they were installed in this lonely château, a Lady Bountiful drove up the long driveway to the entrance of the château. The Lady Bountiful had many bundles beside her, and in them were all kinds of warm things and good things, too. Under the portico of the château were grouped the babies; in their midst stood a wounded soldier waving a flag; and behind them stood the nuns.

After the distribution of the clothing brought by the Lady Bountiful and the singing of songs by the children, the Lady Bountiful sat down a bit exhausted with the excitement of it all. The big refectory was for the moment deserted, until the heavy door leading from it was pushed open very quietly, very slowly, and a diminutive figure appeared, and came timidly towards the hands stretched out to him.

"*Qui-a-t'il, mon petit chou?*"

"Madame,"—then the voice faltered.

"Madame—I wish you would bring my *maman* next time. The bonbons are very good, but I want my *maman*, please Madame,—my *maman*."

The Lady Bountiful had very wet cheeks as she wished that she might have this baby sent to one of those sun-dappled gardens on the Riviera, where a *maman* would love this lonesome bit of babyhood.

HOW TO HELP THESE ORPHANS

Packages for these orphans of the war may be sent to the Association des Orphelins de la Guerre, Pier 57 North River, in care of the American Girl's Aid. Articles of clothing are particularly acceptable, though toys and playthings are greatly appreciated.

The Sisters of Mercy are playing a large part in the relief work in France which now occupies at least a part of every Frenchwoman's time

Bulletin No. 24

A NECESSITY
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The Style Committee strongly recommends "F. B. & C." Various Colored Glazed Kid Motor Coats and Hats as being practically necessary to complete the Spring wardrobe of the smart woman.

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An Easter Suggestion

THE custom of sending some appropriate gift at Easter-time is gaining favor. Send a

"Box of Delicacies"

It's a unique box, daintily decorated in enamel and colors, and generously full of

Geneseo Jam Kitchen Products

It contains 8 glasses of assorted jams and jellies, and a 1-lb. box of BITTER SWEET Crystallized Grape Fruit.

Delivered to any address with your card enclosed for $3.75; or to you for $3.50.

At the best grocers, or from

MISS ELLEN H. NORTH, Geneseo, N. Y.

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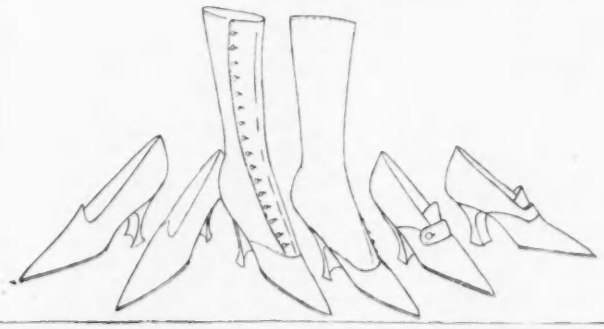
381 Fifth Avenue New York

Exclusive footwear for
Men Women & Children

De Luxe Catalogue on Request
To Department 210



Gifts *for the* Lenten Season

Unusual character marks the gifts displayed in our store, many of which are imported and cannot be replaced.

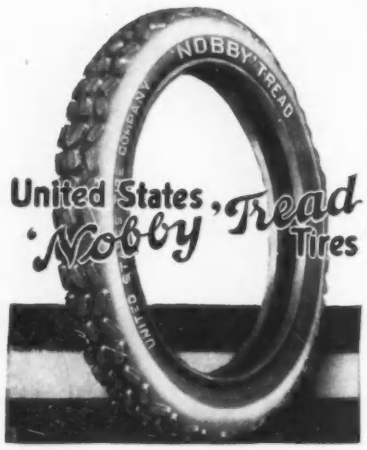
This Delft Blue Flower-float

comes in two sizes—15 inches and 20 inches in diameter, 2½ inches deep. Glass block included. Delivered complete to any place in the United States for **$13.**

DECORATIONS DE LUXE

contains many suggestions for unique decorations and gifts — write for a copy, addressing Dept A.

G. E. M. Stumpp
761 FIFTH AVENUE
NEW YORK CITY



The Grip in the Knobs

The knobs on the 'Nobby' Tread "bite" the road-surface like a file on metal.

The traction is so intense that it is next to impossible for the tread to slip or skid.

It is the angle, thickness, toughness, resiliency of the knobs that make 'Nobby' Treads the surest of anti-skids—"the Aristocrats of the Road."

While 'Nobby' Tread sales have increased phenomenally, adjustments (on the basis of five thousand miles) have gone down to an almost unwritably small fraction of the total sales.

United States Tire Company

'Nobby' 'Chain' 'Usco'
'Royal Cord' 'Plain'
"INDIVIDUALIZED TIRES"

UNITED STATES RUBBER COMPANY
US
RUBBER SERVICE
AND ASSOCIATED COMPANIES

MOTOR NOTES

ANY one who has dabbled in amateur photography realizes that, regardless of the speed of the shutter, the camera must be held in a reasonably steady position when the exposure is made. A slight motion of the camera is multiplied many fold in relation to the object photographed. In view of this fact, a feat accomplished by a moving picture operator in photographing a country scene from a moving car is especially impressive. Each photograph on a strip of moving picture film represents a separate and distinct exposure, so that an absence of vibration and jolt is particularly necessary for this type of photography. So perfect was the spring suspension of the car employed, however, and so free from vibration was the new type of motor which drove the automobile, that not the slightest lack of definition was noticeable in the finished film. With even the most perfect cars of a few years ago, the vibration of the motor alone would have been sufficient to ruin a film made of photographs taken by a camera placed on the supporting frame which held the motor. Such an accomplishment as this photographic feat demonstrates the absolute lack of vibration and jolt in certain types of the new car far more impressively than would any set of laboratory figures compiled from scientific tests.

VARIED COLOR COMBINATIONS

The recent circuit of automobile shows, held in the principal cities of the country during the first three months of this year, has brought to light many daring and original color schemes for cars, bodies, upholstery, and equipment. More and more, the manufacturer is striving for individual decoration, for the production of cars which will be distinctive as well as in excellent taste. Opinions may differ as to what constitutes effective color combinations for motor bodies, running gear, and upholstery, but those who have visited any of this year's automobile shows agree that the products shown by several of the manufacturers were, to say the least, striking. On one car in particular, the body and wheels were of a deep burnt orange, while the fenders and motor bonnet were solid black. The upholstery was vertically striped with alternating stripes of seal brown and cream color. Thus the same general value of contrast which existed between body and wheels, and fenders and bonnet, was emphasized in the striping of the upholstery which, while subordinated to the more striking color scheme of the body, served to set off the unusual features of this decorative scheme to advantage. On another car the consistent color scheme was not only carried out through the upholstery, body, fenders, and wheels, but included the rims on which the tires were mounted, and the spare rim as well. All the smaller parts were of a rich chocolate brown, and the plain portions of the body were a deep cream color. Still another car was upholstered in black and white awning-striped material.

LIGHT, ALWAYS ON HAND

Modern electric lighting systems on motor cars, and the use of the vacuum or gas-filled tungsten bulbs, has made driving at night almost as safe as daytime travel. The broad pathway of light into which the car is ever plunging illuminates obstacles or depressions in the road with even more startling clearness than does the sunlight. A sudden secession of this light, however, is liable to prove disastrous, for the car could scarcely be brought to a stop before it would leave the road. Fortunately, however, delicate as electric light bulbs are, it is seldom that both break at the same time. But when one or the other does fail a new bulb is needed, and needed badly. The failure of the tiny wire in the bulb may occur with no previous warning. This is due to the heat or continued use of the light, which causes the filament to become brittle and therefore easily snapped by the motor and road shocks communicated to it.

Consequently, a bulb, although in apparently perfect condition the evening before, may become useless during the first five minutes of travel on the following night. A supply of two or three bulbs of the proper size, candle-power, and design is, therefore, almost a necessity as extra equipment for the average touring-car. In order to carry assorted sizes of such bulbs without danger of deterioration from motor or road vibration, a substantial leather-covered case has been devised. The bulbs are separated from each other by being held in sockets sunk in the bottom of the box, and then rest in felt containers which absorb the otherwise injurious vibration. This case is of a convenient size to fit in the tool-box or under the seat.

A ROLL-TOP FOR THE DISAPPEARING SEAT

Many have been the designs brought forward for the arrangement of the disappearing extra seats of the six and seven passenger touring cars. Some of these may be termed "disappearing" only by courtesy, for their folded bulk on the floor or at the rear of the front seat is apparent to even the most casual observer. One manufacturer has solved the nearly unmanageable difficulties that arise in stowing these seats away by providing a pair of rolling doors, which cover the entrances to the compartments built in the back of the front seat. These doors are similar to the top of a roll-top desk, and when pushed up, they disappear into the central cowl. After the auxiliary seats are folded in place, the rolling doors may be pulled down so that the seats are entirely concealed.

INDIRECT ILLUMINATION

The system of semi-indirect lighting, the pleasing and very restful illumination which was first employed in hotels and other large buildings and which long ago became popular in the home, has at last found its way into the motor. This type of lighting employs an opaque or semi-transparent shield below the light so that the rays, instead of being thrown directly into the eyes, are reflected upward either against the ceiling itself or against a pleasingly-shaped and scientifically-designed reflector attached to the ceiling. It is this reflected light, thus diffused and softened, that serves to illuminate the room. The best type of this system of lighting is to be found in the dome light made by one of the leading manufacturers of limousines and sedans.

For years gray has been the unquestioned color of tires. Oil, grease, and general wear, to be sure, soon change the appearance of the exterior, but cleaning or repainting serves to restore the original color. Now, however, one finds a tendency on the part of some manufacturers to produce tires of distinctive colors. Several manufacturers now make a type of tire which is black throughout; another manufacturer designs a tire with a black tread and white side walls; while still a third has adopted a black tread and red side walls as his individual color scheme. Red rubber has been used for tires by at least one maker for several years, but the combination of black with white or red opens new possibilities.

Raymond & Cariello

NEW YORK

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DISTINCTIVE STYLE
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EXCLUSIVE DESIGNS
in
TAILORED SUITS
and COATS

ASK TO SEE THEM
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LATE OF LUST: McNALLY AND HICKSON

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NEW YORK

Page

Women who are privileged to enjoy the sport of yachting are seldom "at sea" in the selection of their toilet requisites. They invariably choose the preparations of

Page Perfumer New York

Rose, Violet & Wistaria
Talcum Powder 15¢
(in glass bottle) 25¢
Face Powder 50¢
Toilet Water 75¢

The Nestlé Permanent Hair Wave

The "Bowery" is a poor, and the "Riverside Drive" is a rich, residential quarter of New York.

In the "Bowery" children and adults are blessed with natural wavy hair to the extent of about ninety out of every hundred, but in "Riverside Drive" only one natural curly haired girl was discovered amongst over twenty children. This to prove a theory.

A medical man of Brooklyn had questioned Mr. Nestlé's theories on hair textures which shortly are:

I. That nature produces curly hair on every head under certain very easy conditions.

II. That wrong treatment alone is responsible for our straight hair.

III. That any organism can be influenced to grow natural curly hair on every head during the plastic or developing age.

Mr. Nestlé will undertake to give any mother or nurse the positive means to influence the hair of her charges to develop curly and do so for life if a treatment which consists of the application of a lotion twice daily is followed during a period of from six to nine months. This treatment is called "THE NESTOL TREATMENT." It will give us back the naturally wavy hair our type of mankind possessed in former times.

Your child's hair can be made to grow naturally curly no matter how straight it may appear to be.

Give the child the benefit of this discovery while it is still time. Incidently the Nestlé company recommends the NESTOL treatment as the best treatment for any hair.

YOUR OWN LONG STRAIGHT HAIR WE MAKE NATURALLY CURLY OR WAVY BY MECHANICAL MEANS DURING THE SHORT SPACE OF ABOUT TWO HOURS. YOUR HAIR CAN THEN BE SHAMPOOED DAILY—THE MORE WET THE BETTER. THIS STATE OF THINGS IS GUARANTEED TO LAST UNTIL SUCH HAIR HAS GROWN OUT AGAIN.

The Nestlé Permanent Hair Wave

Before Waving

Whoever thinks that the Nestlé Permanent Waving process was some forcible means to form the hairshaft into a new shape is mistaken. Nestlé Waving as it is popularly called, was made known to the public over ten years back as a treatment for fatty discharges. It made the hair incidently natural wavy.

It has to-day a world-wide reputation as a waving treatment and is applied in every European Court. At our New York establishment from ten to twenty heads are daily waved. More than double that are waved in London, while over 500 certified Nestlé wavers all over Europe and America are responsible for many more. In addition to that over 8,000 of our Home Outfits are in hands of families and prove to be the best investment ever made.

Nestlé Waved

This then is our case:

IF YOU ARE NOT ABLE TO VISIT US OR ANY CERTIFIED NESTLÉ WAVER, WE SUPPLY YOU WITH OUR HOME OUTFIT TO DO THE WORK FOR $15.00. ALL YOU NEED TO DO IS TO SEND MR. NESTLÉ PARTICULARS AS TO HAIR AND REQUIREMENTS. THIS HOME OUTFIT IS FOR FAMILY USE ONLY AND PATTERNS OF EACH HAIR IT IS DESIRED TO WAVE OUGHT TO BE SUBMITTED TO C. NESTLÉ COMPANY. APPLY FOR COUPON.

THIS HOME OUTFIT IS POSITIVELY GUARANTEED NOT TO INJURE ANY HAIR OF WHICH A SAMPLE HAS BEEN SENT AT THE TIME OF THE PURCHASE.

IT IS FURTHER POSITIVELY GUARANTEED THAT EVERY HAIR SUBMITTED WILL ANSWER (IF ACKNOWLEDGED BY C. NESTLÉ CO.) AND WAVE PERMANENTLY AS IF DONE AT OUR ESTABLISHMENTS, where directions are followed.

This Home Outfit cannot be sent on approval.

A Short Word on Imitations

Nestlé's have been permanently waving hair since 1905 and in no single instance has there been a justified complaint, but nevertheless "Everlasting" Permanent, Perpetual hair wavings have a bad reputation in the U. S. A. This is due to imitating hairdressers, who with insufficient qualifications, extort money from the public. No chemicals are used either with our Home Outfit or at our premises, and the heat required for Nestlé waving is actually MUCH less than that necessary for ordinary iron waving. Therefore, see whereever you go that you either patronize a certified Nestlé waver or use our Home Outfit. Apply for booklet.

C. NESTLÉ CO.

657-9 Fifth Avenue, Corner 52nd Street, New York

Tel. 6541 Plaza

London, 48 South Molton St. and 44 Dover St.

Child's "NATURAL SHAPE" shoes. An aid to weak ankles, and helpful to strong ones.
Sizes 7 to 10½
White Buckskin, Button or Lace **$4.00**
White Linen Button (white soles).
Tan Russia or Black Russia, Lace or Button **3.00**

Children's "PERFECT SHAPE" button and lace shoes permit perfect development of the growing foot. Sizes 4 to 8
White Buckskin, Button . . . **$3.00**
White Buckskin, Lace **3.50**
Tan Russia, Black Kid and White Linen, Button **2.00**
Tan Russia and White Linen, Lace. **2.25**

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Branch De Luxe 381 Fifth Avenue New York
Exclusive footwear for Men, Women & Children

Baby's "AID-TO-WALK"
ankle support shoes have the endorsement of the highest medical authorities.
Sizes 2 to 6

White Buckskin, Lace . . **$3.00**
White Buckskin, Button . **2.50**
Tan Russia or White Linen, Lace **2.00**
Tan Russia, Black Kid or White Linen, Button . . . **1.50**

Booklet of Men's, Women's and Children's Shoes Upon Request to Dep't. 100.

On its plain background, this rug, the combined product of American ingenuity and oriental patience, has a repeated motif of the popular Chinese winged dragon

AMERICANIZING THE CHINESE RUG

THE surest way to become learned on objects of art or of furniture is to invest money in them. But it is far more profitable to know a bit about them before buying, lest regret follow unwise selections; and there is much to know on the subject of Chinese rugs. They may be divided into three classes: the antique, the modern, and the modern copies of antique designs. The first class consists largely of collectors' rugs, representing the ideal, which are often very valuable and suitable only as museum pieces. These antique rugs are the models from which the modern copies are made. Old rugs, one may note, are usually small, for in China there was little use, save in the temples, for the huge squares demanded by our more generous floors.

DEFECTS OF MODERN CHINESE RUGS

The first class having been respectfully disposed of by being awarded to the art collector, the second class, that of the modern Chinese rug, is reached. The modern Chinese rug is exactly what its name declares, the product of the Chinese weavers of to-day. It is not, however, always a practical rug, especially in large sizes, for the background on which the heavy pile is knotted forms rather a loose fabric, often of jute, which is apt to stretch and give way under any but the gentlest usage.

ORIENT COMBINES WITH OCCIDENT

Here, then, is the point at which certain American firms have developed a new industry, the third of our classification, that of the copy of the old Chinese rug. Though in the color and the design the modern rug might be all that could be desired, better quality and larger sizes than those usually produced by the Chinese rug weavers of to-day were required. A plan has been worked out by these firms by which the orient supplies what the occident demands.

These copies of the Chinese rugs are hand-woven rugs of beauty and durability, and may be had in any desired size. The work is done in China, India, and sometimes Persia, by native weavers, but the patterns are prepared here in America. They have by no means the appearance of domestic designs, however, for the patterns are taken from antique models, which are unquestionably better than the products of modern Chinese weavers. These patterns are copied in colors on charts and sent to the east to be reproduced by the weavers; so we have at our command the beautiful designs of the past, admirably reproduced.

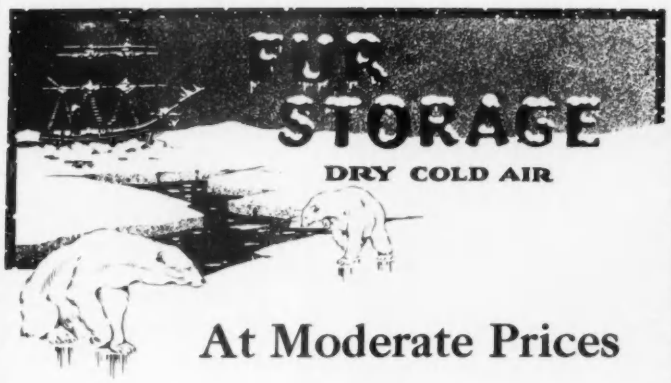
In the case of extra large rugs, the design must be somewhat adapted. But the American artist holds Chinese symbolism in respect, and refrains, as far as possible, from altering its signs. In most cases the field can be extended by the repetition of some of the motifs, without any alteration of the motifs themselves.

The sacred horse of China lends his august presence to this rug, and, with true immortal generosity, he lends it not once, but twice

EVENLY DYED AND HAND-WOVEN

The wool in these rugs is carefully selected, and the dyes are carefully made. The method of to-day is far removed from the ways of other times, when the rug-maker raised his own wool, spun the yarn, and dyed it. Now everything is done in modern factories, where the wool is carded and spun and

(Continued on page 144)



At Moderate Prices

Storage Vault on premises
open for inspection

Attention is directed to our unusual facilities for storing Furs and Fur-lined Garments, Rugs, Robes, etc., against loss or damage by Moth, Fire or Theft.

C. G. Gunther's Sons

Furriers exclusively for ninety-five years

391 Fifth Avenue, New York

Telephone 5860 Murray Hill

M & C SKIRTS

For Style-Particular Women

Seven hundred eyes—
Three hundred and fifty minds—
Seven hundred hands—

All combine and concentrate on the making of M & C Skirts.

They specialize in skirt designing, skirt cutting, skirt tailoring. Because they do this year in and year out, their production possesses a marked superiority.

M & C Skirts are for sale at the better shops and identified by the M & C Label on the placket of every skirt.

Write our Boston Office for interesting booklet.

100% SKIRT VALUE MEANS M&C

M & C SKIRT CO., Boston

New York
1182 Broadway

Chicago
180 West Adams Street

AMERICANIZING THE CHINESE RUG

(Continued from page 142)

dyed with mechanical precision. "Process work," it is called by those who deplore the introduction of wholesale methods. But it works out to certain benefits. We have the assurance of evenness in dyeing and in the quality of wool throughout the rug.

BY NATIVE WEAVERS

Native weavers do the actual weaving, which is all done by hand, for the machine is yet to be made that can imitate the work of the hand-loom of the east. Thus is evolved one type of the many modern copies of the Chinese rug. Its designs are drawn and colored in America, its materials are prepared in great quantities in factories, but its rich heavy weaving is done as it has been done through the centuries.

For those who are interested in Chinese symbolism, there are endless legends to be learned about the strange figures in the eastern rug designs. A swastika, repeated, often forms the border. Certain curves mean clouds, others mean waves, according to the element inhabited by the object they surround.

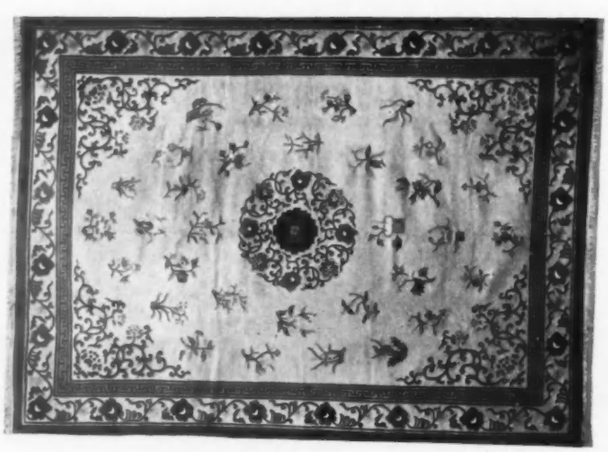
Repeated swastikas, each one a mute witness to the deftness of the oriental fingers which wove it, are the motifs of a border embossed by means of a painstaking process of clipping

CHINESE SYMBOLISM

The bat means happiness, the peach is for luck, the knot signifies lovers, and there are countless sacred symbols of altar appurtenances. All these things are sprinkled over a plain background. One design has a field of "grains of rice" on which are placed medallions of archaic dragons. Chinese symbolism makes much of these dragons, usually picturing them in pairs, battling, and also of a fabled cock with gorgeous plumage, of a legendary horse, and of a sacred lion. The history of all these symbols is an interesting study and may become an absorbing hobby.

Perhaps the main reason for the favor accorded to the Chinese rug is its simplicity and its plain fields of solid color, for it rests both eye and brain with its few colors and broad spaces. The backgrounds of these rugs are usually apricot, brown, yellow, dark blue, or that toning of white which is known as ivory. Although the choice of colors is rather limited, it is one from which many sorts of room may be suited.

The prices are of the usual range of prices for hand-loom rugs, though they ascend in the scale according to quality. Embossing or raising the figures is done by a painstaking process of clipping, and is accompanied, of course, by an equally painstaking increase in price.



Three times bordered and then centered by a Chinese medallion, this rug is dotted with strange oriental flowers in equally remarkable, equally oriental, jardinières

FROZOCLONE

Made by
McKESSON & ROBBINS
SOLID ICY COLOGNE

In a handsome engraved glass container with enameled Sterling Silver top, Rose Gold finish, enameled in dainty colors; pink, light blue, violet, yellow.

FROZOCLONE is a frozen eau-de-cologne of delightful fragrance. It is soothing and refreshing for the motorist, traveler, or tired shopper. Almost instantly relieves fatigue—and headaches.

PRICE $6.00

If your jeweler cannot supply you, send direct to us.

VICTOR A. PICARD & CO., Inc.

Makers of Enameled Novelties in Gold and Silver.

7 WEST 45TH STREET, NEW YORK

SCIENTIFIC COLD STORAGE
NEW LIFE FOR FURS

PERFECT SERVICE.
ABSOLUTE RELIABILITY
AND FULL INSURANCE
LARGE DRY COLD AIR
STORAGE VAULTS ON
THE PREMISES

EFFECTIVE STOLES IN
ERMINE, MOLE, SABLE
AND FOX. FOR SPRING
AND SUMMER WEAR

ESTABLISHED HALF A CENTURY
H. JAECKEL & SONS
No. 16 WEST 32D ST. NEW YORK
(Our Only Address)

A Charming Complexion —*Instantly*

Friends are calling or you have a sudden invitation. Just a moment to look your best. It takes but a few seconds to apply

Gouraud's
Oriental Cream

and obtain a perfect complexion — a soft, clear, pearly-white appearance that is always refined and in good taste. Non-greasy. The favorite for 68 years.

Send 10c for trial size
Fred. T. Hopkins & Son, New York

MODES AT PALM BEACH

(*Continued from page 53*)

The program of the fashionable women at Palm Beach leaves few idle moments in the day. Grapefruit, black coffee and a bit of toast in her room begins the day. Visits from manicure and maid follow, and then a careful preparation for the bathing hour at eleven o'clock. There is an exhilarating plunge into the surf and a swim across the fresh water pool; then dancing on the porch at the Breakers, where every one meets before lunch.

At half past one, all mount their bicycles, which every one rides this year for the first time in many seasons, and dash off for luncheon at the Garden Grill. Tennis, golf, or bridge follows, or a sail to Lake Worth on board some one's yacht for tea at the Houseboat. They return at sunset for a dance in the Cocoanut Grove, hung with myriad colored lights like so many rubies strung on silver wire. The first pale stars deepen into a golden glow before the darkies cease their rhythmic music, and there is just time for forty winks before the hair-dresser appears.

Dinner at Bradley's is next in the order of the day, and Palm Beach has become sufficiently cosmopolitan to set the dinner hour an hour ahead, this season, and dine at the stroke of nine. When dinner is over, there may be a chair ride up or down the lake, along the dusky fragrant avenue where the branches meet overhead and the scent of jasmine and orange blossoms is heavy in the air. Or perhaps there is a moonlight sail, with darkies strumming their banjos and guitars, or one may stroll into the Poinciana Palm Room for a dance before turning in, somewhere between one and two in the morning, to sleep a dreamless sleep and arise—to do it all over again.

Even as one sits on the gallery of Ciro's at Monte Carlo and eats his hors d'œuvres and sips a bit of incomparable wine as he meditates upon the Lucullan feast to follow, so, at Bradley's, the most Continental restaurant of this continent, he may experience the same emotions, and there is even the same deft Georges, the same maître d'hôtel who once served him at Ciro's, inventing wonderful new dishes in his honor and taking his order even as formerly by the turquoise Mediterranean. No such dinners are given anywhere in all America as those at Bradley's, and as the space there is not without limits, there is always a "waiting list" outside the vine-screened doors.

THE SOCIAL JEWEL BOX

At the height of the season, on Saturday nights, the most beautiful and the most prominent women in America congregate in the cool green and white dining-room, and even the diamond horseshoe of the Metropolitan Opera House can not present such an array of diamonds as here dazzles the eyes. As for pearls, Monte Carlo itself, it would seem, could show no more wonderful ones. Probably the most exquisite and valuable ones are those worn by Mrs. John Hamilton Rice, the former Mrs. George Widener, and those of Mrs. Edward T. Stotesbury.

The Quaker City surpasses New York this season, as far as jewels are concerned, for Mrs. Rice, Mrs. Stotesbury, Mrs. Barclay H. Warburton, and Mrs. L. Harrison Dulles all have notable jewel collections, while Mrs. Sidney Carpenter, Mrs. William Disston, Mrs. Henry Disston, Mrs. Edwin H. Fitler, Mrs. Craig Biddle, Mrs. Charles A. Munn, and many other Philadelphia society women have unusual and beautiful jewels. Among the New York women, Mrs. Elbert H. Gary has probably as large and valuable a jewel collection as any, and wonderful jewels have been worn by Mrs. William K. Vanderbilt, Jr., Mrs. Hermann Oelrichs, Mrs. Vincent Astor, Mrs. Charles W. Littlefield, Mrs. Frederick Lewis, Mrs. Edward H. Witherbee, and Mrs. William J. Ormonde. So marvelous are the jewels which lend their brilliancy to the gay throngs beneath the octagonal roof of Bradley's, that one almost forgets to admire the exquisite gowns.

Many craft are at anchor in Lake Worth, from dainty power boats, like Mr. John C. King's, *Skipalong*, aboard which so many delightful parties are given, to the large and finely equipped yacht, *Noma*, on which Mr. and Mrs. Vincent Astor will cruise in the West Indies during the entire spring and which they boarded at Palm Beach late in February. There is much informal entertaining aboard the yachts and houseboats, among the finest of which are those of Mr. Payne Whitney and Mr. Henry Carnegie Phipps.

WITH CHARITY IN MIND

Sweet charity was not forgotten amid the frivolities of the Palm Beach season, and twice weekly, society met at the Breakers under the leadership of Mrs. Edward M. Padelford, to sew for the Belgians. Lord and Lady Aberdeen met with a full measure of success in raising funds for their own pet charity, the fighting of tuberculosis among the Irish, and received an ovation at their reception and lecture in the Poinciana ballroom. Mrs. Charles Farnam and Miss Kathleen Burke had a large and distinguished list of patronesses for their talk on Serbia at the Breakers and collected a generous sum, while the Charity Ball, held at the Poinciana, on February 28, under the direction of Mrs. Frederick Edey, was the most notable function of the season,—a fancy dress ball, the object of which was to aid the American Ambulance Corps in Paris. These are but a few of the many good deeds of the gay butterflies at Palm Beach, who by no means devote all of their time to the pursuit of pleasure. The "movies," "The Isle of Happiness," given by the younger set in a seven-reel film, a picture from which is shown on page 53, were also presented in the cause of charity, presented but once and destroyed.

Among the important events of the season have been the Washington's Birthday Ball at the Poinciana, the Tennis Ball at the Breakers, the Charity Ball mentioned above, several supper dances in the Cocoanut Grove, afternoon receptions at the Sailfish Club, of which Mr. John D. Crimmins is president, and any number of large dinners at Bradley's or in the Garden Grill. With the many private affairs, the baseball games and the cake walks, which have always a large attendance, with bathing and concerts as daily attractions and with dancing everywhere, Palm Beach offers a kaleidoscopic life, changing at every moment of the day.

A host to whom society owes many of its good times is Mr. E. Clarence Jones of New York, whose entertainments included a costume ball on the Breakers veranda, a dance on the houseboat *Bonefish*, where an old southern supper was served, and a dance in the Cocoanut Grove, at which the midnight supper included the novelty of scrambled eggs and sausages, hot coffee and rolls, in addition to the usual supper dishes.

Palm Beach is like a mammoth *fête des modes*, with society in the rôle of manikin, strolling up and down that all who run may read of the latest mode and, better still, forecast the coming styles for spring and summer. The weather has been so capricious, and so many really chilly days have been sandwiched in among the tropic ones, that furs have been quite in evidence, as well as charming coat dresses and one-piece frocks of faille, taffeta, wash satin, and the inevitable gabardine and serge. Seldom have so many slender women been seen here as during this season, and to such as these the one-piece frock is undeniably becoming. The strictly tailored one-piece frock, guiltless

(*Continued on page 146*)

Gifts for Easter

Maillard

Bonbons
Chocolates
French Bonbonnieres

FIFTH AVENUE AT THIRTY-FIFTH STREET
NEW YORK

PYREX Glass Dishes for Baking
("FIRE-GLASS")

Le dernier cri en cuisine

Pyrex dishes are made from an absolutely new material, and may be used in the hottest oven without fear of breaking. They are transparent, and cooks may now easily see what is going on inside of the dishes in the oven, practically eliminating guess work. It simplifies their work and makes it more accurate. Food in Pyrex bakes quicker and better, as glass absorbs no odors, grease or flavors. (Pyrex is very durable and withstands much rough handling.)

Food may be served in Pyrex with or without silver mountings. Pyrex glass dishes are made in a large variety of shapes and sizes ranging from ramekins at 12½c. to casseroles at $2.00—On sale by leading china and department stores and specialty shops everywhere—Lewis and Conger, Gimbel Bros., N. Y.; Marshall Field & Co., Chicago; Jordan Marsh Co., Graham & Streeter, Boston; Wright, Tyndale & Van Roden, Strawbridge & Clothier, Philadelphia, etc.

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MODES AT PALM BEACH

(*Continued from page 145*)

of garniture and depending upon hat and parasol for a dash of color, is the favorite with the more conservative women.

The last conservatives are forsaking the narrow skirt. Some women, it would seem, have clung to their moderately narrow skirts until their arrival at Palm Beach, there to decide the momentous question. And it has been decided with unquestioned definition, for the death-knell of the narrow and even the moderately wide skirt has been rung as surely as Vogue predicted, many months ago. Shorter, skirts may not be. Indeed, some of the latest importations from Paris, particularly some of Premet's, have a skirt that clears the ankle by two or three inches only—which is decidedly longer than they have been worn in the past season. But what they lack in length is fully made up in width and they become more and more bouffant and saucy with their rapidly widening bottoms.

THE SPORTS MODES

For sports skirts, awning stripes still prevail, and many of these skirts are so deftly cut that wide stripes at the bottom gently taper off into naught at the waist-line. Whatever attempt there may be at novelty in sports skirts generally demonstrates itself in pocket and belt and button. Some wash satin skirts for wear with blouses of Georgette crêpe are finely shirred at the back. But these are by no means as good-looking or as practical as the silk serges, failles, and tussur silks, of which so many in oyster white with long loose beach coats to match are now to be seen. Even these give way to linen and serge, and corduroy and velvet have died a natural death.

Palm Beach has run the gamut of sweaters, and the ingenuity of the manufacturer is tested in devising new models, for this garment is quite too comfortable and practical for women to give up without a struggle. First it was the pure silk with its inexpensive imitation in fibre—an imitation so clever that smart women turned thankfully to the jersey cloth sweater coats, with their bands of fur, their vivid colors, and a grateful warmth which silken sweaters never had.

These sweater coats, too, have now become so common that the well-dressed woman, watchful ever for something new, has come most happily upon the idea of purchasing whatever silk she may fancy by the yard, taking it to her tailor, and having it made up into the most engaging of Norfolk jackets. One of these novel coats in yellow crêpe de Chine was worn by the beautiful Mrs. Austrian at Palm Beach, over a smart frock of yellow and white striped handkerchief linen. A Bangkok hat, tête de nègre in color and trimmed with a yellow band, completed a sports costume smartly simple and good to look upon. All sorts of pastel shades will be used as well as black and white. But even here the woman who is clever with her needle may follow the woman of fashion, for she can easily make for herself several of these severe but attractive jackets. Heavier silks are also used for these coats, where greater warmth is required, and, of course, the knitted jersey sports suits will continue to be with us; they are so becoming and so practical.

DIVERS COLORS, ALL GAY

As for the coloring of Palm Beach clothes, Joseph's coat would never be noticed in this exotic and colorful gathering, where the most vivid colors are spread about as over the big palette of a futurist painter. The dominant fashion of this Palm Beach season is stripes—candy stripes, barber-pole stripes, awning stripes, every sort of stripe from the straight and narrow to the wriggling serpentine; and they may be cut straight, criss-cross, or diagonal. One smart blue and white striped linen gown, worn by Mrs. Edwin H. Fitler of Philadelphia, had stripes running in three directions and so cleverly arranged, withal, that it was voted one of the most successful frocks on the Breakers porch. With it was worn a large blue straw hat, upon which red cherries nodded most saucily over the piquant face beneath. Every woman made mental note that her summer wardrobe should include several of the striped handkerchief linens and voiles, made with knife plaited skirts and dainty hand-made blouses. An admirable striped sports suit worn by a Philadelphia girl was of blue and white striped shantung with the new rough surface. This suit, which is sketched at the lower right on page 52, and that at the lower left, on the same page, were recognized as Stein and Blaine models.

The fad for stripes runs even to hosiery, and some of the smart shops in Palm Beach have windows full of stockings striped in black and white. The most becoming ones have lengthwise stripes, and some even have a black silk clock.

THE LOUIS SEIZE BUCKLES

Slipper buckles have returned to us at Palm Beach, more gorgeous and larger than ever, and one fashionable boot shop brought down an array of Viennese buckles that are beautiful to behold and a joy to possess, especially as they are probably the last that can be procured until after the war. The newest sports shoes are of grayish brown buckskin combined with brown leather, and they are worn with brown silk stockings. They are smart with almost any costume save black, and seem likely to be worn this summer to the exclusion of shoes of black, or tan, or white, which were so popular last year.

Billie Burke, who has been appearing in "The Isle of Happiness," the "movie" play, for which so many society people posed, has some charming things in her wardrobe. A wrap which she wore in the Cocoanut Grove recently is shown at the bottom of page 52, second from the right. It was of a shimmering changeable silk in American beauty and turquoise, with a collar of kolinsky, and the demure lining of gray chiffon was relieved by a wide band of silver lace.

Mrs. Vincent Astor's gowns were of remarkable simplicity. That sketched at the upper right on page 53 was of pale green and white striped handkerchief linen. The skirt was made over a petticoat of knife-plaited handkerchief linen, flounced in white. With this she wore a broad-brimmed hat of natural colored Japanese straw, faced with pale green straw and trimmed with a bunch of real pussy willows.

Demure and petite little Mrs. Sydney Williams was one of the best-dressed women at Palm Beach, and nearly all of these smart clothes were sent from Paris. She had endless hats, and her collection of gowns included models from Callot, Lanvin, Lewis, Dœuillet, Arnold, Paquin, and Premet—in fact, from nearly all of the *Grandes Maisons*. At the Washington's Birthday Ball she wore the exquisite gown pictured at the bottom of page 52, the second from the left. The full skirt of orchid colored faille, with its ultra wide pannier caught up with garlands of pink satin rosebuds and blue ribbon bows opened over a petticoat of cream net with plaitings of blue grosgrain ribbon peeping from beneath, and was flounced with a lace of gold and silver on écru net. A bertha of this same lace surmounted the tight pointed bodice of a deeper shade of orchid. More of the satin roses appeared on this bodice, and a clever little girdle of pale blue ribbon started from another nosegay.

(*Continued on page 152*)

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The suit illustrated may be had in Navy Blue or Black Taffeta trimmed with shepherd check or all wool serge. Smoked ivory buckles. Price **$22.50.** *Other suits and dresses* **$10.75** *to* **$29.75.**

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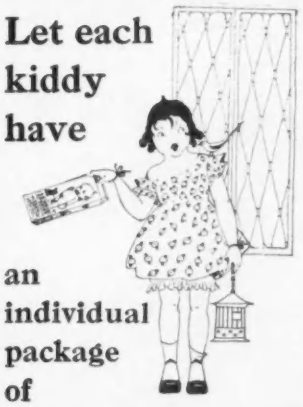

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NEW YORK

415 Canal Street

Heard in a Tea Room

Three women were chatting gaily whilst they sipped tea in a fashionable New York hotel. One of them was obviously youthful—say twenty-four. Of another, even a shrewd observer would merely hazard "thirty something." The third would be instantly described as middle aged, though her hair was quite gray. All three were exquisitely groomed; their complexions particularly were flawless.

The woman with gray hair remarked, "Have you seen Mrs. 'B' recently? She looks positively haggard! When I see anyone looking like that I feel like saying, 'Why don't you go to Elizabeth Arden?'"

"Are you an Arden enthusiast too," exclaimed the woman whom we shall call the second youngest; "I might have guessed it, you have such a wonderful complexion."

"Yes, indeed," replied the other, "When I inform anyone that I am a grandmother, they respond in amazement, either real or feigned: 'Impossible! You look hardly old enough to be a mother.' I am flattered, of course, but then I think, with gratitude of the box of Arden preparations on my dressing table at home; you see I have to 'tend to my complexion myself since we moved out to 'Cragsmere.'"

"As for me," said the "second youngest," "some time ago, when my chin was much too heavy (I hesitate to use the words 'double chin'), it was the Arden Muscle Strapping Treatment which rid me of every ounce of fatty tissue about my neck and chin. So you see I, too, am indebted to Elizabeth Arden."

"Well," said the youngest of the party, "when we returned from Palm Beach, I was as brown as an Indian. In just two visits to the Arden Salon D'Oro the horrid sunburn was completely removed. I thought it was wonderful."

All three joined in spontaneous laughter. "Well," exclaimed the "grandmother," "it seems as though *everyone* is indebted to Elizabeth Arden."

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will bring you any of the Arden specialties, on receipt of your cheque, if you do not live in New York, or if you are visiting or traveling:

VENETIAN LILLI LOTION, a safe liquid powder to protect and beautify the skin, giving it a lily white transparency, $1, $2.

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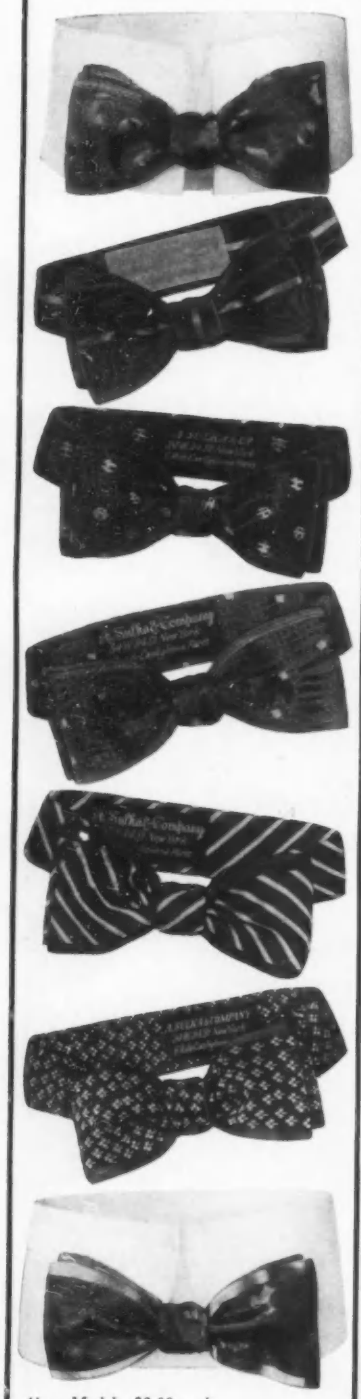

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34 West 34th Street

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THE NEW YORK FLOWER SHOW

(Continued from page 58)

the show was one of glaring color, intense and flashing as the northern lights. This year the key-note of the whole exhibition is beauty, just sheer, sweet, old-fashioned beauty. There is everywhere an exquisiteness of form and color entirely in contrast to the boldness of last season. Old-fashioned flowers are now the newest of new-fashioned things and every garden to be in style must have beds of old favorites. To trace the reason of this change may be idle, but still it is possible that we may thank William Shakespeare for it, for we have discovered in our zeal to do him honor in this tercentenary year that he honored many of our old-fashioned flowers in song, and so gardeners all over the country are planting these Shakespearian blossoms. As a result of this popularity of the quaint flowers, gardeners seek more naturalness and less artificiality than they have in several seasons past; flowers are not so much forced for size as grown for beauty of form and loveliness of color.

GARDEN WINDOW-BOXES

Among the exhibits of especial interest at the Flower Show will be arrangements in table decoration, a display of bridal and débutante bouquets, and a group of window-boxes; the last are shown on page 58. They were designed for Vogue last spring, and now the florist has reproduced the designs as nearly leaf by leaf as is possible. Every city dweller will delight in the miniature gardens these window-boxes afford. A wooden box painted yellow is filled with nodding yellow tulips and waving daffodils. The white plaster box with its little green gate barred with white and its wall and trees of box suggests a really spacious garden, one big enough to walk about in and find shade under the formal little trees. The Japanese garden-box is bright vermilion, lacquered, and the odd designs in silver and gold are facsimiles of Japanese coats of arms and guards used on the handles of swords. The top of the box is cut oddly after a Japanese fashion of outlining boxes. Every part of the garden, the stones, the bridge, the dwarf pines, are faithful to their oriental originals. A remarkable thing about this garden is that its actual area seems to be larger than it is; this effect is gained by the careful balancing of every one of the details. Every fraction of space is used and yet there is no sense that the garden is overcrowded.

The Italian box is gray in background, with black and white figures in silhouette marching across it in procession like the figures of an ancient frieze.

A JAPANESE HINT

The rock garden will be a new exhibit. It is remarkable that we have not done more with the rock garden idea. The Japanese have given us hints on the symbolic use of stones, taught us the poetical beauty of stepping-stone paths and the decorative charm of stone lanterns, yet we have been slow to follow their idea. Fortunately nearly all plants that love disintegrating soil are perennials, and as a consequence, after the garden is established it grows steadily more and more beautiful; the flowers grow stronger and the rocks become deeply mossed.

Nothing will, perhaps, be of greater interest than the new Chinese lilies. These new lilies have been brought over from western China by E. H. Wilson, the distinguished botanist and naturalist. They are a great deal like our familiar Easter lilies and have been found to thrive successfully in the middle Atlantic States. Undoubtedly these new comers to our gardens have come to stay.

The yellow pompons of the acacias will delight every lover of them, who has seen them blooming in the islands of the South Sea or on our southwestern coast. The varieties that will be shown, however, will be those that have been found to grow successfully in the eastern states. Orchids will be shown in more marvelous variety than they have ever been displayed in New York before, but notwithstanding all these, the rose gardens will be the center of the exhibition. Interest in roses is, perhaps, more general than that in any other flower, and so there will be several gardens of them. New and old-fashioned roses will vie with one another; the climbing rose will display itself to the best advantage, but many other members of the rose family will doubtless do as well. Tea-roses, hybrid roses, and perpetual roses will not quickly surrender their claim on interest and attention.

"MELINDA AND HER SISTERS"

(Continued from page 86)

by which Mrs. Pepper expects to get into society. Each has developed a hobby in Europe, and the fun of the play is that each, to help her mother give an evening's entertainment, arises and sings of this hobby. To be outdone in nothing, be it song or society, their mother also sings. This shows to unexampled advantage the gown she has made herself, the gown with the short short skirt, the train, and the huge butterfly. But if this appearance of hers is unfair to her daughters, how unfair does it seem to her, that one of them, Melinda, should arise and give a speech for suffrage. This is not a hobby, but a conviction, something unlooked for in the Pepper household.

Such a charming spectacle were the choruses composed of members of the younger set, many of them débutantes, that they were as enthusiastically received as were the leading rôles. Two members of the "Love Letter" chorus Mrs. Henry Pierrepont Perry and Miss Maud Kahn, are photographed on page 86, as is also Miss Grace Bristed, the fourth of the Pepper daughters. Her talent and mania was sports, of which she sang in typical Scotch costume. Seven of the girls of "The Castle Dancers," another chorus, are photographed at the bottom of page 86. Their singing, their dancing, their costumes—all were wholly lovely.

Marie Dressler, the well-known comic actress, who took the rôle of Mrs. John Pepper, appears in the small photograph, and Marie Doro, who this year has deserted the stage for the motion-picture film, was the youngest daughter, Melinda, the suffragette; she is photographed at the upper right. She is at the climax of her earnest speech for suffrage; the soap-box on which she stands and the torch she holds are to be noted as significant in any oratory of enthusiasm.

The evening was a very merry one and the receipts for the suffrage cause were very large, for society attended the première of this performance with as much interest as though it had been more serious (and less interesting). Perhaps the greatest surprise of the evening was the suffrage parade, in which Mrs. Inez Milholland Boissevain, following the band and the banner, marched.

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is made entirely of porous woven surgical elastic web, which gives freely with every movement of the body, yet firmly holds the figure. It has become the **most popular corset for stylish women,** because it is the best suited for the prevailing styles. Whether for street wear, dancing, evening wear or on the links, its construction and material make it equally suited. 10 to 16 inch lengths, white and flesh pink. Retails $2.00 to $7.00. If your local dealer cannot supply you write for free booklet, but do not accept a substitute article.

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Use like Graham flour, in something for each meal.

The foods thus made are dainties. All folks like them. And they foster the bran habit.

Bran should be a daily part of diet. Almost everybody knows that. But only those who try it know its wonderful effects.

Pettijohn's is the scientific form. If you serve it in some way for 21 meals you will never omit it.

Pettijohn's Flour *Bran Flaked*

This is 75 per cent fine patent flour mixed with 25 per cent special bran flakes. Use like Graham flour in any recipe. Price, 25 cents per large package.

Pettijohn's Breakfast Food is soft wheat rolled into luscious flakes hiding 25 per cent unground bran. A morning dainty liked by everyone. 15 cents per package.

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25 cents

Woodard Clarke and Company

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The extract (left of illustration) is characterized by a sweetness that is lasting; a dash of toilet water (right) used in the water for the face is most refreshing

ON HER DRESSING-TABLE

DR. SEPTIMUS PIESSE endeavored to show in the "odophone" that a certain scale existed among odors as among sounds in music, that sharp odors correspond to high notes, and heavy odors to low notes. Dr. Piesse also put forth the theory that the odors of a properly constituted bouquet ran in a series like the notes of a chord. To attain this perfection in perfumery is an art that the French manufacturer understands thoroughly.

A FRENCH SERIES

A noted French firm makes both an extract and a toilet water which suggest the light gay notes that the fragrant flowers of spring might strike on such an odophone. The larger bottle in the illustration at the top of the page is for toilet water; a dash of it in the water used to wash the face is refreshing and leaves the skin soft and smooth. The bottle is made of a clear glass with a fancy glass stopper, bound around with a red silk cord. The price of this toilet water is $3.25. The extract of this same series comes in a two-ounce bottle, the smaller bottle shown in the illustration. This extract is noted for its lasting qualities and its pervading sweetness. The price is $5.25.

A brilliantine, a powder, and a very fine soap finish this series. The brilliantine comes in an opaque glass jar with a decorated glass top tied about with a red silk cord; the price is $1.25. The powder comes in a low glass jar with a figured glass top and is so soft as to be imperceptible on the finest skin. It is priced $2.35 a box.

The soap is exceptionally refreshing to use and in addition it gives the skin the charm of whiteness. It comes in a handsome box, Chinese red in color, with butterflies raised from the background in brown, blue, and black. The soap has a very delicate fragrance, but one as lasting as it is delicate. It is as definite with the last bit of the cake as it is at first. This soap is priced $1.50 a cake, and three cakes come in the box.

A BLENDED EXTRACT

Another French firm has brought forth a new extract which is neither distinctively floral nor oriental, but rather a blend of the two. The result is a puzzling and therefore pleasing fragrance. The price of this extract is $5.25.

A new mirror framed in French ivory has recently been put on the market; it is half mirror and half a strong magnifying glass. This may really be of great benefit if it is used as it should be, to find out the truth about one's skin. It shows all the defects that the brilliant sun shows, and for that reason becomes a desirable accessory to the careful woman's dressing-table. It is priced $3.50.

A SPACE-SAVING DEVICE

A new manner of stowing away the manicure set is seen in the shops this season. The back of a French ivory photograph frame is made so it can be let down on a hinge, thus disclosing a small manicure set neatly packed upon a red velvet lining on the back of the frame. There are five pieces in the set: file, scissors, cuticle knife, buffer, and buttonhook. This arrangement is convenient if space on the dressing-table is to be considered. The French ivory frame with the set also in French ivory is priced $4.95.

An innovation, also, is the hair tonic comb for applying tonic to the roots of the hair. This comb is composed of three or four hollow teeth to which a rubber ball is attached. A small cup comes with the comb in which the tonic is poured that it may be taken up by suction into the rubber ball. The teeth are readily slipped through the hair to the roots, and the tonic covers the scalp on a slight pressure of the ball. The comb with the cup is priced 50 cents.

INDISPENSABLE AIDS

The little boxes of cold cream papers will be found most useful either in traveling or in the boudoir, as they save the fine towels which are easily ruined by the use of cold creams, skin foods, and lotions. These little papers are soft and absorbent and a boon for the busy woman. They are priced 25 cents for a box of fifty.

A paste which may be used in place of soap in cleansing the hands is made by one of the noted perfumers of Paris. The paste has emollient qualities and leaves the hands smooth and white. It comes in a jar priced at 95 cents.

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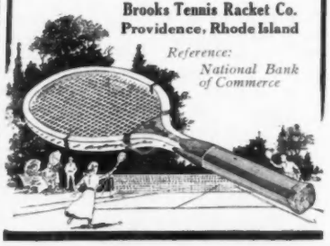

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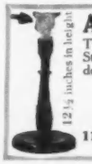

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Lamson & Hubbard

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COSTUME *and* GARDEN *from* CHINA

(*Continued from page 64a*)

stranded and alone in this distant land. Not at all; with the coolie hat is to go a fitting Chinese costume, and great are the pains which Vogue has taken to assure the correctness and completeness of this gardening frock from China.

Antique screens, porcelains, prints, old paintings, and even Chinese lacquer and modern photographs have been consulted, but it was the present-day woman of Yunnan, the southwestern province of China, who furnished the actual model from which these Chinese garden frocks have been developed. Though in all probability they have not varied their costumes in some hundred years, these women of Yunnan are quite in accord with the mode of to-day, for they wear a skirt which is not only short and very wide, but is modishly flat in front and back and modishly full on either hip.

COSTUMES FROM YUNNAN

Two adaptations of this Yunnan costume are pictured at the top of the first page of this article, at left and right. In these costumes the adapted Chinese shirt, loose like a smock and slipped on over the head, falls to the hips, completely concealing the wide yoke to which the skirt of the woman of Yunnan is fulled.

In the costume at the right on this same page, this Chinese shirt blouse is loosely belted at a high waist-line with a belt which fastens beneath the front panel. The decorative pattern on this garden frock is taken directly from the Yunnan costume, being copied exactly on the skirt and adapted to fit the blouse, which opens down either shoulder and is fastened with ball buttons. In the costume at the left on the page, the adapted Chinese shirt hangs free from the shoulders and is slightly open in the front and laced for a few inches below the opening. In the child's costume in the middle of the page, the Chinese skirt is used without modification, and beneath it is worn a plaited skirt.

Three types of Chinese hat rewarded our search. That at the left on the color page, with its straw rings to steady it against the breeze and its *bride* beneath the chin, and that in the middle of the same page, with its ornamental top button and tasseled cord, both come directly from the Chinese coolie hat.

Of different type but none the less wholly Chinese, is the flat wide hat, which might have come directly from the Paris openings to appear in color at the upper right on this page. The fringe about the wide brim, the streamers, and the *bride* beneath the chin, all belong to the mode of to-day; and yet what could be more completely Chinese than the round button and the feather?

TO CHINESE COSTUME, CHINESE BACKGROUND

But if one is to wear this Chinese costume, there must, of course, be a garden of Chinese inspiration for a background. Now there are many things which a Chinese garden may have within its walls, but three absolute necessities for any Chinese garden are a tea-house, a brook, and some weeping willow trees. Given these three requisites, any number of delightful garden arrangements may be evolved, and from among those which our artist designed, we selected for development that shown at the bottom of the opening page of this article.

To make this garden, a little brook was cleared and widened to form a tiny lake about a tinier island. One weeping willow tree was planted on this island, and about the lake sixteen others were massed—strange that so few people think of massing these fairyland trees. At the border of this little lake, a Chinese tea-house painted vermilion red gave the Chinese color accent to the garden. Along the Chinese red trellises about this tea-house were trained white wisteria and the trumpet vine with its vermilion red flowers, while iris and water-lilies were planted about the island and along the brink of the lake. Swans drifting about the lake added the completing touch to this enchanted garden, which was beautiful from the very beginning, since the weeping willow is a tree which knows no awkward age.

MODES AT PALM BEACH

(*Continued from page 146*)

Bathing-suits seem to offer few surprises this season, although Miss Rosamond Lancaster in her little checked suit with Russian blouse and gathered bloomer created a ripple of excitement. A unique bathing-suit in black and white, which is sketched at the upper left on page 53, had a bolero opening over a vest of white satin, and the three-tiered skirt was simply a bouffant puff from the waist, with a couple of outstanding ruffles beneath and rather tight satin trousers to the knees. None but a very slender and very pretty girl could wear this rather trying costume. A bathing costume consisting of a one-piece bathing jersey without stockings, which was worn by one of the foreign visitors, was unusual for Palm Beach, although similar models have appeared at Deauville. One sees occasionally a vivid purple bathing-suit, but, as a rule, black or navy blue satin with a touch of white is worn, and women careful of their skins wear high collars and sleeves to the wrist.

The season's fads ran to many varieties of bathing capes, each more interesting and graceful than the last. Another of the many fads and fancies of the Palm Beach season are huge beaded bags of intricate and beautiful designs. More and more women are taking to carrying walking sticks, and on dull days, when the protection of a parasol is not imperative, one sees many a girl tripping along, daintily swinging a malacca stick or a smart affair with blue and white Wedgwood head that looks almost too fragile to be of any real support. Later on, at White Sulphur and the other spring resorts, these ornamental canes will give place to sturdy, business-like alpen-stocks with heads fashioned from the foot of a chamois, or to stout blackthorn affairs, or even to heavy malacca sticks, for at a cure where one walks miles daily over hill and dale the stick is a necessity.

And hats? Happy is she who may own a hundred, for they are all so lovely and each is so different from its sisters, that one might go on buying hats forever.

One model worn by nearly every young girl at Palm Beach is a natural Japanese straw in her pet color.

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The birds are flying,
Spring is here with
Easter close at hand—
now is the time
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You will find a Redfern front-lace or back-lace quite to your liking—pliant, graceful and pretty.

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LANSDOWNE is the quality of fabric, too, called for by the smart designs; and its superb lustre and wonderful range of exquisite shades (pure dye) permit of the most subtle and artistic effects.

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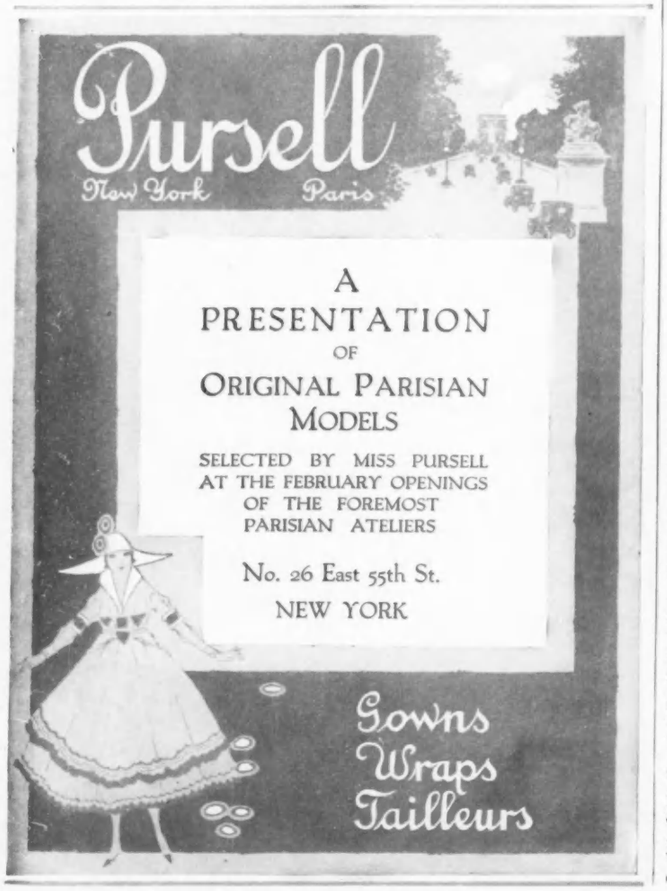

SEEN *on the* STAGE

(Continued from page 85)

"THE EARTH"

DESPITE the great success of "Major Barbara," Miss Grace George has clung to her promise to conduct The Playhouse as a repertory theatre, and has withdrawn Mr. Shaw's comedy temporarily in order to produce "The Earth," by Mr. James Bernard Fagan. This play was first revealed in London, under the joint management of Miss Lena Ashwell and Mr. Otho Stuart, on April 14, 1909; but, though it has already been acted in Chicago and other cities of this country, the present opportunity is the first that has thus far been afforded to see it in New York.

"The Earth" is one of those mildly interesting dramas which make the critical observer worry because they are no better than they are. It discloses many of the ingredients of a good play, and yet it leaves the auditor unsatisfied. The same material, in the hands of Mr. Henry Arthur Jones, might have been developed into a memorable drama. Mr. Fagan's dialogue is admirably written, but he has not invented enough action to keep his play alive and moving. His characters are real enough; but, whenever they are called upon to face a crisis, they slink out of the situation by some subterfuge, instead of mastering the stage and forcing the public to applaud them. The play is not theatrical enough; and the reader, perhaps, should be reminded that, in the vocabulary of the present writer, the adjective "theatrical" is regarded always as a term of praise.

The subject of "The Earth" is yellow journalism. The central character, Sir Felix Janion, is the owner and proprietor of no less than eighty periodicals, and is the most powerful exponent of what is called "public opinion" in the British Isles. For reasons which are never explained completely and clearly to the audience, he has decided to oppose "the Wages Bill," which is about to be introduced by a member of the cabinet,—the Right Honorable Denzil Trevena, M. P. Janion, by accident, discovers that Trevena is the accepted lover of the Countess of Killone,—a worthy woman who is married to a worthless Irish earl; and the mighty yellow journalist threatens ruin to the reputation of the countess unless Trevena will withdraw the Wages Bill. The cabinet minister, being a gentleman, agrees to quash his measure in order to save the lady's reputation; but the countess, on her own initiative, subsequently goes to Janion's office and insists that the Wages Bill shall be put through even though her own reputation shall be irremediably sacrificed. The mighty yellow journalist, confronted by this unexpected display of spirit on the part of a woman whom he has attempted to blackmail, withdraws his opposition to the Wages Bill; and public right thus ultimately triumphs over private wrong.

The main trouble with this narrative is that none of the characters really does anything. The mighty Janion threatens to destroy the Wages Bill, but in the end accepts defeat because the woman is willing to face exposure rather than have the bill defeated, but at the same time threatens to give the whole story of Janion's blackmailing methods to every other newspaper in town. Trevena wins a battle after, by his own choice, he has surrendered to the enemy. The unconventional and perilous relation between Trevena and Lady Killone is never established on a firm footing for the future. In other words, the author, having posed a problem, has decided to dodge it, instead of accepting the more manful and militant alternative of solving it.

THE NEIGHBORHOOD PLAYHOUSE

THE local company of the Neighborhood Playhouse, which is situated at number 466 Grand Street, continues to present the sort of plays which are satisfactory to theatre-goers who have not been satisfied by the fare presented in the theatres of Broadway.

The latest bill at the Neighborhood Playhouse was composed of "The Subjection of Kezia," a one-act comedy by Mrs. Havelock Ellis, and "The Waldies," a three-act comedy by Mr. George J. Hamlen. "The Subjection of Kezia," though solemnly published, and branded thereby as a work of literature, is an ineffective play; and it comes strangely from the pen of one who is the wife of the greatest authority on sex in contemporary scholarship. The scene is set in a Cornish cottage. Joe Pengilley is discontented with his wife because she is continually quarreling with him over nothing. On the advice of an elderly neighbor, he buys a cane with which to beat her. Then his wife, Kezia, tells him, in the customary secret manner of the stage, that they are about to have a child; and Joe decides to keep his newly purchased cane for the ultimate correction of his offspring. The essential falsity of this play results from the traditional assumption that a husband is always utterly surprised when his wife

(Continued on page 156)

Photograph by White

Mme. Yorska, late of the Théâtre Français, makes her English speaking début in "The Greatest Nation," another of those war plays

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231 Thames Street

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Formerly Fifth Avenue between 26th and 27th Stree's

SEEN *on the* STAGE

(*Continued from page 154*)

tells him that they are about to have a baby. It would appear that Mrs. Havelock Ellis should have been more truthfully informed concerning a detail of life which, after all, is not unusual.

"The Waldies," however, is an admirable comedy of character, and is much more interesting than the common run of plays that are presented on Broadway. The theme of this comedy is a study of the family; and we are reminded of Mr. Chesterton's statement that the main advantage of family life is that people in a family are required to strengthen their own characters by the strenuosity of constant disagreement. The family of the Waldies—composed of a father, a mother, two daughters, and a son—live always in an atmosphere of mutual disagreement and mutual distrust. By the fact that the son gets into serious trouble by stealing a ring in order to pay his gambling debts, the whole family is eventually united on a basis of mutual understanding. All the characters in Mr. Hamlen's play are admirably drawn; the dialogue, at all points, is natural and human; and, though the narrative is a little lacking in what is usually called dramatic action, the effect of the piece as a whole is eminently satisfactory. The play reminds the auditor of life; and the greatest of modern novelists has told us that "life, some think, is worthy of the Muse."

THE COHAN REVUE, 1916

THE type of entertainment which the French call the *revue* has been sadly missed along Broadway since the halcyon days of the old partnership of Joe Weber and Lew Fields; and Mr. George M. Cohan has rendered a great service to the lightly-minded public by reviving the current satire of contemporary plays. "The Cohan Revue, 1916," makes fun of most of the successful plays which now are running in New York; and the initiated theatre-goer will revel at this opportunity to consider the craftsmanship of many of our weavers of dramatic plots from that other side of the tapestry which is usually hidden from the sight.

Mr. Cohan's mind is so richly and so humanly satirical that it seems somewhat regrettable that his field should have been restricted arbitrarily to the subject-matter of the current theatre. Mr. Cohan succeeds so well in making fun of such plays as "The Great Lover" and "The Boomerang" that the auditor is tempted to surmise that he would succeed even better in making fun of life at large. Why not take the Life of Man—to quote a title from the famous Russian, Leonid Andreiev—and turn the whole thing inside out as a subject for satire? Mr. Cohan appears capable of doing this; and it seems somewhat a pity that his rich gift for satire should be applied merely to the dessication of half a dozen plays.

By far the best passage in "The Cohan Revue" is a satire of the court-room scene in "Common Clay." This passage is written entirely in rhyme, and the lines are cast in a doggerel rhythm that is exceedingly infectious. The success of this scene establishes the fact that the French are basically right in their insistence that such passages of satire should be written not in prose, but in rhythm and in rhyme. If the whole hodge-podge of the Cohan show had been written with the same regard for literary nicety, the critic would have been required to acclaim it as a momentary masterpiece of the satirical. Unfortunately, there are waste places in the show when somebody or other tries to imitate somebody else, and other waste places where the ladies of the chorus, clad in ugly and unbecoming costumes, give voice to sentiments which are tiresomely commonplace.

But though "The Cohan Revue" gives promise of more than it achieves, it must be regarded finally as great good fun. Mr. Cohan knows the theatre of Times Square; and, when he chooses to laugh about it, in an uproarious and amiable mood, there are thousands of people in New York who are ready to make a chorus to his laughter.

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page 96*)

suffice. By adding to this a yard and a half of midnight blue taffeta in the form of cuffs, ruching on cape, and streamers, a smart new frock is developed at but slight cost. The bottom of the tunic should be stiffened with rolled haircloth. The cape with the blue taffeta ruching attached may be made as a separate piece, but it would be simpler to keep the whole gown in one piece and fasten it down the middle of the back. Taffeta and faille are likely to remain favorite materials for afternoon frocks and will also be popular for afternoon and evening capes.

The model at the upper left on page 96, which one might fittingly christen "Little Dorritt," is quaint without being startling. The plain fitted bodice and the skirt, which is gathered full at the sides with slight pannier effect but remains flat in front, meet all the latest requirements. The cape would be very practical if made detachable, so that the gown could be worn indoors with a low batiste collar. The original model of this gown was of dark blue self-striped Jenny plaid with trimmings of black and white braid. Dark blue taffeta trimmed with dark blue grosgrain ribbon with white picot edge would be simple but a less unusual combination for this dress.

A very useful affair is a garment for informal dinners at home which will save the better evening gowns and give ease and comfort while at the same time avoiding the too informal air which is a general fault of tea-gowns. The original and very pretty model at the left of the middle on page 96 should meet this need. In orchid pink taffeta with silver lace with front part and sleeves of chiffon of a lighter shade of the same color, this informal frock should appeal to those who like the harmonious and subdued tones. For those whose fancy turns to more emphatic color schemes, yellow green taffeta with red violet chiffon panel and sleeves might appeal.

In the samples at the bottom of page 96 are shown three charming materials presented this season by Aitken Son and Company. Foulard will be much in demand this spring and summer, and the pattern in the center is a printed fleur-de-soie, a material of the foulard family but rather lighter than foulard. The pattern at the right is another variety of fleur-de-soie and is somewhat Chinese in effect. It consists of a lavender flower on a black and white background which is stamped to give the appearance of a net mesh. At the left is a figured grenadine in a light and dainty scroll pattern effective over a contrasting color.

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Ladies Glove Handkerchief. 9-inch size. Scalloped by hand on fine quality sheer linen. $7.50 a dozen including 3 letter monogram as per illustration.

"B.B." Laces

Hand-made and "B.B." Laces shown side by side

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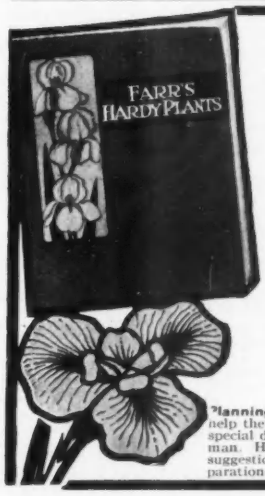
Farr's Hardy Plants



(edition of 1915-16) presents in an unusual way the merits of nearly 500 varieties of Iris (including my own Wyomissing Seedlings), Delphiniums, Hardy Chrysanthemums, Anemones, Asters, with accurate descriptions of over 500 varieties of Peonies — the largest collection in America. The New Roses (Hybrid Perpetuals, Hybrid Teas, Sweet Briers, Rugosas), and the finer Shrubs, especially Lemoine's new Double and Single Lilacs, Philadelphus, and Deutzias, are also included in this list. Twenty-four pages of illustration, with twelve in all of nature's colors and tints. If you do not have a copy of the 1915-16 edition, write for it.

BERTRAND H. FARR
Wyomissing Nurseries
131 Garfield Avenue Wyomissing, Pa.

Planning the Garden. So many customers and friends have asked me to help them plan their gardens that I have found it necessary to form a special department in charge of a skilful landscape designer and plantsman. He will be glad to assist you in any way desired, whether by suggestions or by advice, which will be cheerfully given. For the preparation of detailed plans a charge to cover actual cost must be made.

Scruggs-Vandervoort-Barney

SAINT LOUIS

Interesting Suggestions of Wearing Apparel for Sport Wear

The "BARNEY"—White Peanut Braid Sport Hat with top of brim in Lisere and Gro Grain Ribbon band around crown. Colors—White with Rose, White with Kelly Green, White with Copenhagen, and White with Black. Priced at..$5.00

The "TENNIS"—Norfolk Sweater Coat in medium weight. Pure wool with all around belt and shawl collar. Can be worn high or low. Splendid coat for sport wear. Colors—Copenhagen, Rose, White, and Green. Priced at.....$6.75

The "POLO"—Practical Sport Hat made of natural colored Hemp Cloth. Trimmed with Imported Navy and White Check Ribbon Band. Priced at.....$4.50

The "BYRON"—A splendid, pure silk Sweater Coat with sash and Byron collar. Colors—Black, White, Rose, Copenhagen, and Pink. Priced at.....$25.00

The "BEACH"—Semi-Dress Hat of Taffeta with White Hemp Facing. Taffeta can be had in White, Rose, Copenhagen or Yellow. Priced at.....$8.50

The "TROTTEUR"—Large Sailor slightly mushroomed of Italian split Lisere. Simply trimmed with Gro Grain band and Leather sweat. Colors—Rose, Kelly Green, Cardinal, and Black. Priced at $8.75

The "TOKIO"—Japanese natural colored Sea Weed Hat with awning stripe facing. Linen colored Motifs with Black Yarn edge around crown. Splendid hat for outing or beach wear. Priced at...$8.75

The "IMP"—Natural colored Green Panama trimmed with flat flower Motifs in Scarlet, Purple or Kelly Green. Facing of Crepe Francais to match Motifs. Priced at.....$8.75

On purchases of $25.00 or more we prepay carrying charges to any point in the United States, and on less than $25.00 to all points between the Alleghany and Rocky Mountains. If for any reason your purchase is unsatisfactory, you may return it and the purchase price will be promptly refunded.

Diamond Wedding and Guard Rings

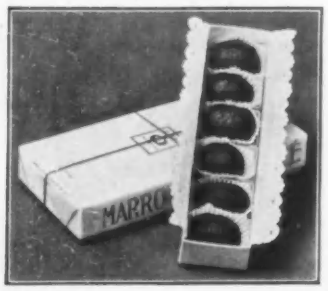
No. 5176 Circlet of diamonds (20 diamonds) $90.00
No. 5177 Half circlet (12 diamonds) 55.00

No. 5216 Circlet of diamonds (18 diamonds) $125.00
No. 5217 Half circlet (12 diamonds) 88.00
No. 5218 Circlet of diamonds, flexible ring (18 diamonds) 175.00

These platinum rings are set with diamonds of superior quality. Sent anywhere in the United States on receipt of price. When ordering, state finger size.

Theodore A. Kohn & Son
Diamonds
The finer grades only
521 Fifth Avenue
at 32nd Street
New York

Yes, you can now get
RAFFETTO'S
Marrons Glacé
by mail



¼ pound.....30 cents
½ pound.....60 cents
Sent postpaid anywhere

BEFORE your post-lenten entertaining begins, send to us for a box of these delicious freshly packed whole French Chestnuts, with their toothsome coating of crystallized sugar.

The coupon below brings them to you in the new package arranged for your convenience.

G. B. RAFFETTO, 408 West 13th St., New York
Mail This Today, with your remittance.

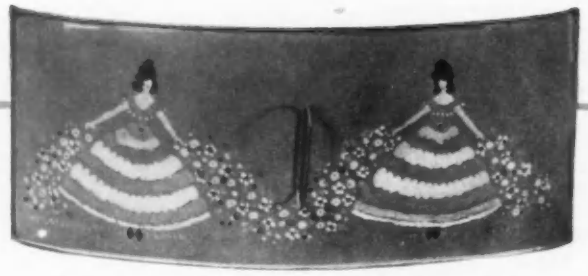
My name is.....

My address is.....

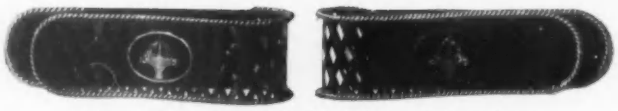
My Grocer's / Druggist's name is.....

Gay harlequins twirl about in their own gay way on painted wood book-ends; 7 inches long, $6 a pair

FADS *and* FANCIES *from the* SHOPS



For use on the porch table to screen the flame of the chafing-dish is this tin screen 7½ by 17 inches, painted in gay designs on a plain background; $7.50



Clips of old-fashioned colonial design, to hold back curtains, are of "fired in" enameled metal in a solid color, with dull gold edges and gay medallion centers; $5 a pair

The new cocktail shaker at the right boasts several distinct advantages. The two glass shaker portions are marked for measuring.

The interior of the top of this shaker at the left contains a lemon squeezer, and the nickel top screws on too securely to leak; 99 cents

A patchwork quilt package (below) contains a sketch of the completed quilt, one finished square, all materials, and directions for making; sizes 45 by 45 in., $7; 54 by 90 in., $15; 72 by 90 in., $17; 90 by 90 in., $19; other designs

Vantine's
The Oriental Store

New Importations

Of distinctive and unique Oriental objects of art and utility are most attractively presented in the new Vantine catalog No. 48 which is mailed postpaid on request, only, to out-of-town readers of Vogue. As the edition is limited, an early response is advisable.

Contents: Pongee silk hats, automobile coats, Panama hats, silks, perfumes, and toilette requisites, kimonas, fans, jewelry, slippers, etc. Rugs, draperies, Canton rattan furniture, chinaware, screens, lamps, Oriental delicacies, etc., etc.

A. A. VANTINE & CO. Inc.
Fifth Avenue & 39th Street. New York

"My summer wash dress problem is solved"—
said a friend of mine the other day.

"Look at these trim little dresses which I bought to wear around the house, on the porch and in the garden. And, are they not pretty enough for afternoon wear? I paid from $1.50 to $4.00 for these, yet see how well-made they are, and of such good materials, too."

Dix-Make
HOUSE and PORCH DRESSES

are shown in a large variety of styles by department stores in nearly every city, and can always be identified by the label.

Illustrated Folder N and names of dealers sent upon request to

HENRY A. DIX & SONS CO.
Dix Building New York

La Mode

TRADE MARK REGISTERED

Maids' Uniforms

CHARM Mistress and servant alike. In Spring, these chic dresses in white and gray are incomparable for "comfort service." Like all our models, they bear the stamp of refined correctness.

La Mode Maids'

Dresses are sold in Greater New York by

B. Altman & Co. — Fred'k Loeser & Co.
Abraham & Straus — R. H. Macy & Co.
H. Batterman & Co. — Jas. McCreery & Co.
L. M. Blumstein & Co. — Saks & Co.
Best & Co. — Franklin Simon & Co.
Lord & Taylor — Stern Brothers
John Wanamaker

and by reliable dealers everywhere. If your dealer cannot supply you, write for Booklet V, showing these and other models.

HAYS & GREEN
352 Fourth Avenue, New York City

No 309—In Black Cotton Pongee $1.50
No. 333—Same as No. 309, in Gray or Brown Cotton Pongee $1.50
No. 461—Same, in White Cotton Pongee $1.50

CLEAN AND HEALTHFUL CONDITIONS — NATIONAL CONSUMERS' LEAGUE — AUTHORIZED AFTER INVESTIGATION

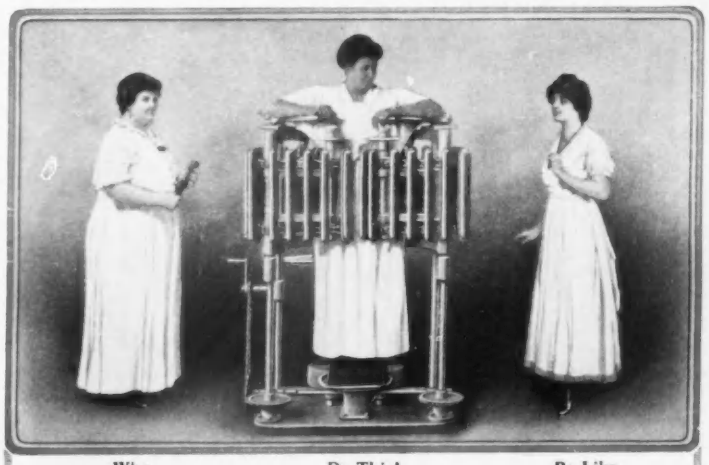
No 473—In White Cotton Pongee $4.00
No 474—Same as No. 473, in White Mercerized Oxford $3.00
No. 356—Black or Gray Cotton Pongee $3.50

We announce the return of Mme. Dunstan from Paris and the exhibition of the foremost models and original designs

Gowns *Costumes* *Millinery*

Dunstan inc

31 West 57th Street *New York*



Why Be Like This? **Do This! and** **Be Like This!**

The Gardner Reducing Machine

Rolling on the floor done for you. A safe, scientific, pleasant, invigorating method of weight and size reducing.

Making one feel and look better every day, stimulating circulation and elimination and curing insomnia, is what the Gardner Reducing Machine has been doing for the past three years.

It has been investigated by hundreds of prominent physicians and is thoroughly approved and recommended by them, and many of their patients, under their advice, have placed the machine in their homes for private use.

Treatments are now given in doctors' offices, hospitals, sanitariums, physical therapy establishments, gymnasiums, colleges and beauty shops in all the large cities. It is regarded a most valuable addition and should be part of the equipment of every such establishment.

There is money to be made in operating these machines. The terms are reasonable and the machine is strong, durable and easily operated.

For complete information and prices address

THE REDUCING MACHINE COMPANY, 303 Tower Building, Chicago, Ill.

F-36 *—Plain Sports Shirt. Made with convertible collar to be worn low, or to button high with two small pearl buttons. Gathered fulness from shoulder seam. Appropriate for golf, tennis, or street wear. In Washable Silk Cashmere, White only* ..... ***Price, $5.75***
Same model in Crepe de Chine, White only ..... ***Price, $5.75***
Same model in China Silk, White only ..... ***Price, $5.00***

Mail orders promptly filled. Catalog on request.

JOHN FORSYTHE & SONS
The Waist House
3 WEST 42nd STREET **NEW YORK**
No connection with any other house doing business under the name of Forsythe

Gidding
5th AVE. AT 46th ST.
PARIS NEW YORK
Present
The most
Representative
Collection
of
Authentic
PARIS
MODES
Offered by
any house
in America
Millinery
Gowns
Wraps
Coats
Suits
Blouses
To order or
immediate
Selection.
WASHINGTON D.C.
CINCINNATI OHIO
Our Headquarters
DULUTH MINN.

When one wants this striped cotton garden apron long, it is long; and when one wants a short apron with pockets, it buttons itself up and so grants both desires; $4.50

SEEN *in the* SHOPS

(*Continued from page 95*)

band of blue ribbon, and a plaited blue grosgrain edge.

A well-cut English walking boot is sketched at the bottom of page 95. It is made of Russian calfskin in the color of dark mahogany, with a half-saddle vamp and a rubber-capped heel an inch and a quarter high, or, rather, low. The boot has a staunch leather sole and will give excellent service. Russian calfskin does not scuff easily and when it becomes spotted can be brought back to its original color by washing the discolored parts with warm water and a little soap.

DAINTINESS IN BRASSIÈRES

Following the general trend in lingerie, the new brassière must perforce be a thing of beauty. One which combines usefulness with daintiness is sketched in the lower left on page 95. It is of white linen, hand-embroidered and edged with Valenciennes lace, and is hemstitched along all its seams. It fastens invisibly at the front. Sketched in the lower right on the same page is a brassière of white brocaded silk batiste, slightly boned and edged with lace. White satin straps hold it over the shoulders, and a strip of lace trims the front. This brassière is cut low enough to permit its being worn with evening gowns.

FOR SPORTS AND GARDENING

An extremely novel sports blouse is sketched at the bottom of this page. It is of white linen, and its highly original collar and double jabot are bound with colored linen. For the devotee of color, it may also be had in colored linen, bound with a contrasting color of linen. Green milan becomingly faces the hat of navy blue milan hemp straw which is worn with it. The hat is trimmed with a pheasant quill long enough to curl around the top of the crown and sweep off at the back. A green grosgrain ribbon ornament contributes a splash of color at the back.

At the top of this page is the latest development of the garden apron. It is made of a durable striped cotton fabric, bound with a contrasting color, and is so cleverly cut that it may turn back and button at the knees, thus turning from a long apron that will protect the skirt from wet grasses and shrubs, to a short apron with deep pockets that are so useful in a gardening apron. Since the apron may be used in two ways it is twice as serviceable as the ordinary apron.

A blouse may be had in white linen bound with colored linen or in colored linen. The hat is of navy blue milan hemp and green milan and is trimmed with a pheasant's quill; blouse, $5.75; hat, $7.50

TWO garments that are favored by our most discriminating women — *Isabelle* and *Clozabelle* drawers, that are representative of our style, quality and serviceability.

Clozabelle
REG. U. S. PAT. OFF.
"the garment of convenience" —with a perfect fitting waistline it fastens in front, full skirt, lace or embroidery trimmed. All sizes.

Isabelle
PATENTED
"the open drawer, perfected" —cut circular with no seams, a size for every waistline, it falls over the hips in graceful flares. Lace or embroidery trimmed.

ASK TO SEE THEM

SIMON STERNS & CO.
ESTABLISHED 1866
151-163 WEST 26TH ST., NEW YORK

Lady Mary Face Powder

Is youth itself distinctively fragrant and in its beautiful blue box is a striking ornament for your dressing table.

Lady Mary Face Powder 50c; Creme 50c; Extract $1.50; Toilet Water $1.50; Talcum 50c; Sachet $1.00.

Send 15c to Vivaudou, Dept. L, Times Building, New York, for a generous sample of Lady Mary extract in a finely wrought miniature bottle.

PARIS VIVAUDOU NEW YORK

Spring Fashions
require
Fine Form

The most coveted possession of the woman of refinement—a beautiful figure—is now within easy and immediate reach.

For *her* have been devised the wonderful

FIGURE MOLD GARMENTS

the last word in ultra perfection of form

They beautify her figure and make the purchase of her Spring wardrobe a real joy.

By the use of the **Beauty Figure Mold** which replaces the corsets for slender women, the figure is remodeled into idealized outlines.

By the use of the **Magic Figure Mold** or "Form Transformer" *fat* women no longer *look* fat—their bodies are instantly lined up and so shaped that size is no longer apparent.

WITHOUT diet, discomfort or one moment's loss of time *any* woman not positively deformed may now have a beautiful figure.

The Garment distributes fat, producing an immediate reduction of two to four inches over abdomen—seat and hips—and on the inner as well as outer side of the legs—prevents chafing—improves circulation—and in no way interferes with the toilet.

An absolutely new method

No perspiration or undue heat of any kind.

Not a "Slip Over"—"Not a Sweat Bath." Reduction is instantaneous in appearance and soon becomes permanent.

The Garment carries weight—relieves strain—improves facial expression—and the comfort so acquired actually augments brain power. This is no idle boast—but is confirmed by hundreds of letters from our *more* than satisfied patrons.

Endorsed by Physicians and Surgeons

Models for both Men and Women

Sold through our own house or personal representative. Write for booklet which fully describes our method and garments. State whether for Men or Women.

The only Figure Mold in existence

FIGURE MOLD GARMENT COMPANY
"L-52" Spahr Building 50 East Broad Street Columbus
Foreign and Domestic Patents Granted and Pending

Cultivate Beauty

It Is Valuable To You
We Can Help

Make You Attractive

—make the outline of your face, neck and chin graceful—erase facial blemishes—make your skin clear and soft—brighten your eyes—make your hair glossy and abundant—your hands smooth and white—your feet comfortable—through definite instructions for ***your*** particular needs.

The lessons are given by mail with explicit directions profusely illustrated. They are individualized so that ***you*** will get just what ***you*** need to prevent or correct wrinkles—sagging muscles—bad skin—faults of hair or of hands and feet. A few minutes a day devoted to exercises for your face will do more than any outward application.

Write us just what you wish to accomplish and we will go into your needs carefully. We will be glad to send a free booklet giving many valuable hints. Write for it.

Grace-Mildred Culture Course

624 So. Michigan Blvd. Dept. 1 Chicago

A Branch of Susanna Cocroft's Physical Culture Work

Carlton Chaise Lounge

(SHOWN AT RIGHT)

Sturdily made of hand woven imported willow—that's the Carlton Chaise Lounge as we make it; a very handsome lounge made on comfortable and artistic lines.

IN NATURAL WILLOW WITHOUT CUSHIONS $15
WITH PLAIN COLORED DENIM CUSHIONS $22
WITH CRETONNE CUSHIONS $25.50
STAINED ANY COLOR $3.50 EXTRA.

MINNET & CO

Makers of Quality Willow Furniture

364 Lexington Avenue
Between 40th and 41st Streets
NEW YORK

MOURNING AS IT IS WORN

(*Continued from page 78*)

with the freer spirit of our time and that a very short period hence will witness even more radical changes. A notable example of this freer and wiser spirit occurred at the beginning of the European war; Lady Lansdowne and a large number of prominent women in England decided, very wisely and sanely, not to wear mourning for relatives killed in the war.

But, though crape is deprived of its ancient rights, it is still a valuable resource for trimmings, especially for hats. It is light in weight and manageable, and can not be mistaken for anything but mourning, should the rest of the costume leave any doubt.

PEARLS ARE PERMISSIBLE

Pearls are the only jewels really permissible, but diamond rings, if worn sparingly and for sentimental reasons rather than for decoration, have always been allowed. Pearls, no doubt, came to be allowed because they do not glitter nor shine, since bright jewelry is excluded for the same reason as are high lustre fabrics. Chains of dull black beads are entirely correct for mourning wear, and may serve the practical purpose of holding watch or fan.

A blouse is perhaps the most difficult article to obtain. The model at the lower right is found to be quite generally satisfactory, for though the lines are severe the blouse allows sufficient fulness for every sort of figure. Such an all-black collar or stock with a small white band near the neck is frequently worn. For those who find such a black collar unbecoming, there remains the choice of white organdy, always made as plainly as possible, or white crape with cuffs to match, as in the set shown on page 164, a style much affected by young widows. Collar and cuffs of white crêpe de Chine, gros de Londres, or any other dull white material are equally acceptable.

FOR SECOND MOURNING

A fan is an accessory that may be used, provided it be employed for practical purposes only. Evening dress, though it may not properly be very décolleté, often

(*Continued on page 164*)

Photograph by Ira L. Hill

For an all-white mourning frock crêpe de Chine is made with no trimming other than big loops and buttons of the material. Crinoline inconspicuously accents the fulness of the skirt. The hat is milan hemp and Georgette crêpe

The long crape veil finds lessened favor accorded it year by year, and yet it is still sometimes worn. This veil may drop in points at the sides, or it may be draped back from the face. Dress above and veil from B. Altman and Company

Though no part of the wardrobe is harder to choose than the blouse, one of black crêpe de Chine with stock of taffeta and white organdy is usually becoming; the white is permissible and relieves the somberness; from Frances Willard

NEW *WICK HAT BANDS* Specially for Sports Hats—Nowadays the Sports Hat is nothing if not gay—with its touch of freedom, the snap of color—and perish the monotony of the same old scarf every day!

Hence the vogue of the new Wick Puggarees, brought out in all the colors of the season—light-hearted Roman Bayaderes, Palm Beach Weave with stunning splashes and stripes of color, Polka Dots—English Blotch and Grosgrain Bands of heavy silk in fancy stripes and solid colors.

So easy to put on and off—fastened in a second with the Wick "little hooks." Get half a dozen Wick Adjustable Puggarees—change them around as you like and you've got practically six hats instead of one.

Roman Bayaderes $1.50 each, Palm Beach Puggarees, etc., and Grosgrain Bands 50 cents each. At all shops or *order direct*, specifying style and color combinations wanted. You'll get the bands by return mail. Fraternity—Golf—Tennis and Country Club colors made to order.

Wick Narrow Fabric Company

Originators of the Adjustable Fancy Hat Band Business

931-937 Market Street **Philadelphia**

A felt hat made in all colors

A Correct Hat for Lads and Boys

For sale by all leading dealers throughout the United States

EAGLE FELT WORKS, Inc.

Manufacturers of

YOUNGER GENERATION HATS

for Lads and Boys

341-347 Fifth Avenue

New York City, U.S.A.

This Trade Mark means Correct Style!

If your dealer cannot supply you, write direct.

"The Best Dressed Woman in the Room"

And she didn't pay the most for her gown either. She bought it at the Maxon Model Gown Shop, where the creations of the greatest modistes in the world are shown,—where each frock has an individuality with that Parisienne smartness, and the prices are just one-half less than elsewhere.

Every design exclusive—all are original. They were exhibited only on dress forms to illustrate the Parisienne modes. If you wear model sizes come and see them. You are never urged to buy.

For street, afternoon and evening wear

Prices from $20 to $75

No Catalogs—No Approval Shipments

MAXON-MODEL-GOWNS

1587 Broadway at 48th St., New York

ESTAB. 1899

Ambre Royal

The Powder of Royalty

Violet (Ve-o-lây) Paris

Sold in the best shops all over the world and 71 West 35th St., New York

Blaine Inc.

Present a splendid range of new Paris models and original creations. Supreme examples of the prevailing modes in

GOWNS SUITS COATS

1 East 53rd Street **New York**

"No-Not This"

"Go Get Your Own Puffed Wheat"

Every child has dainties she dislikes to share.

You did and we did. Children always will.

And in every home that serves Puffed Wheat, that dainty is among them. We have often watched it. With a great big dish, and a package-full in waiting, one hates to share a taste.

Flaky, Flavory Bonbons

These bubbles of wheat look and taste like confections. Children love to eat them like peanuts—carry them in bags when at play.

Adding cream and sugar makes a breakfast dish with which nothing else compares. And they are about as delicious as a good-night dish, floated in bowls of milk.

Another pleasant fact is that at any hour one may eat his fill. For these thin, crisp morsels are simply whole wheat puffed. Every food cell has been exploded. So, beyond all other grain foods, Puffed Wheat easily digests.

It is quite a mistake to be sparing of a food so fascinating and so hygienic.

Puffed Wheat 12c
Puffed Rice 15c
(Except in Far West 15c)
Corn Puffs—Bubbles of Corn Hearts—15c

These are the foods in which Prof. A. P. Anderson solved the problem of perfect cooking.

In other forms these grain foods are cooked or baked or toasted. Thus part of the food cells are broken, but rarely more than half.

In Puffed Grains alone is every food cell exploded. Over 100 million steam explosions are caused in each Puffed Grain. Thus every atom of every element becomes available as food.

Your doctor will tell you that wheat and rice, in every way, are best when served in puffed form.

The Quaker Oats Company

Sole Makers

(1229)

MOURNING AS IT IS WORN

(*Continued from page 162*)

permits the pretty addition of a black chiffon scarf with dull jet embroideries for charm.

MAUVE, OR GRAY, OR BLACK AND WHITE?

Older women who have worn mourning for their husbands for three years or more are sometimes doubtful whether they should change for gray, mauve, or black with white, and whether they may alternate any one of these with plain black. In such a case, when mourning has been worn beyond the necessary limit, a woman need not continue it, but may wear what she likes. If mauve or gray appeals to her taste, she may wear it with perfect freedom, as she may also wear any of her black gowns that she still fancies, if she first remove from them all distinctive marks of mourning. Gray or mauve worn under these circumstances should be kept in a one-tone scheme with hats, ruffles, veils, and all accessories to match. For strictly second mourning the accepted form at present is black and white.

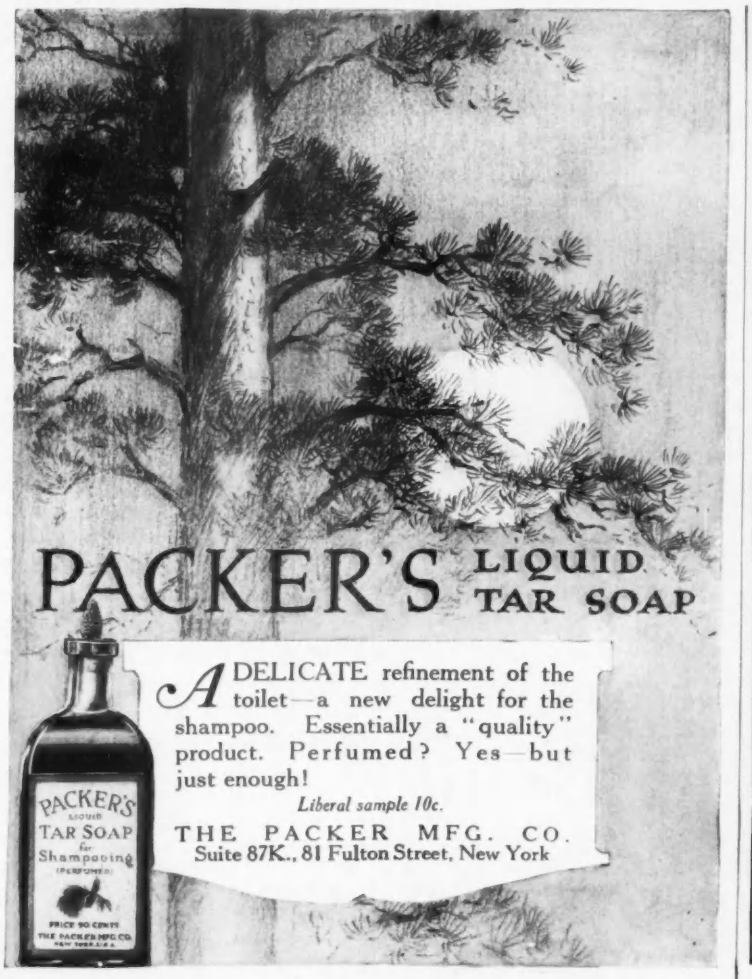
Black underwear is indispensable for wear under thin blouses and evening dresses. In this crêpe de Chine brassière a piece of elastic in the back makes the garment fit snugly and easily

The bag is dull in finish like the costume; even the frame to hold the black suède is covered with black silk crochet and the clasp is gun-metal. On the side is a heavy black silk tassel. Bag from Cross

Since no bright jewelry is worn, the usual sparkling comb for the hair is laid aside and in its stead black combs set with dull black beads are used. Following the rule that the costume be restrained in design, the comb is as simple in pattern as it may be

Black taffeta cut in points outlined with hemstitching is the only trimming for the top of a black crêpe de Chine chemise; straps of dull silk uphold it. This and brassière from Bonwit Teller and Company

Collar and cuffs of white crape, simply finished with wide hems of the crape, may be worn on a black blouse to lighten first mourning. This set and the combs from B. Altman and Company


PACKER'S LIQUID TAR SOAP
A DELICATE refinement of the toilet—a new delight for the shampoo. Essentially a "quality" product. Perfumed? Yes—but just enough!
Liberal sample 10c.
THE PACKER MFG. CO.
Suite 87K., 81 Fulton Street, New York
PACKER'S
LIQUID
TAR SOAP
for
Shampooing
(PERFUMED)
PRICE 50 CENTS
THE PACKER MFG. CO.

It Is Gratifying to Use
Hinds Cream in the care of the hands, and more particularly when *Manicuring* the nails. It readily softens the cuticle and relieves all tenderness; then by its cleansing, cooling and refreshing action the process is rendered more agreeable and successful.
Hinds Honey and Almond Cream
also will assist in giving the nails a lustrous polish and, perhaps most im ortant of all, will prevent and heal those annoying hangnails. It will keep the fingers smooth and soft—a desirable condition when embroidering or working on delicate fabrics.
Let us send you booklet and liberal samples of Cream. Enclose 2c stamp for postage
Selling everywhere, or postpaid by us on receipt of price. Hinds Cream in bottles, 50c; Hinds Cold Cream in tubes, 25c.
Do not take a substitute: there are dealers in every town who will gladly sell you Hinds Cream without attempting to substitute.
A. S. HINDS, 262 West Street, Portland, Maine
HINDS CREAM SOAP
Its fragrant, creamy lather imparts a delightfully clean, refreshing effect. Since it is pure, highly refined and contains no free alkali it will not dry nor irritate the skin.—An ideal soap for delicate complexions.
Price 10c and 25c. Trial Size Cake postpaid, 5c.

P.W. LAMBERT & CO.
383 FIFTH AVENUE
NEW YORK
The Crinoline Bag
A new Style which strikingly suggests the quaint Hoop skirt of bygone days. Made in Black Moire and Armure Rousseau Silk in the new Spring shades. With the style tendency towards flare skirts, this bag is a very appropriate addition to Milady's wardrobe.
AT THE BEST SHOPS EVERYWHERE. MODERATELY PRICED.
Look For The Name LAMBERT In Bag

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Two absolutely dependable Nets made in All Colors to meet every Net requirement
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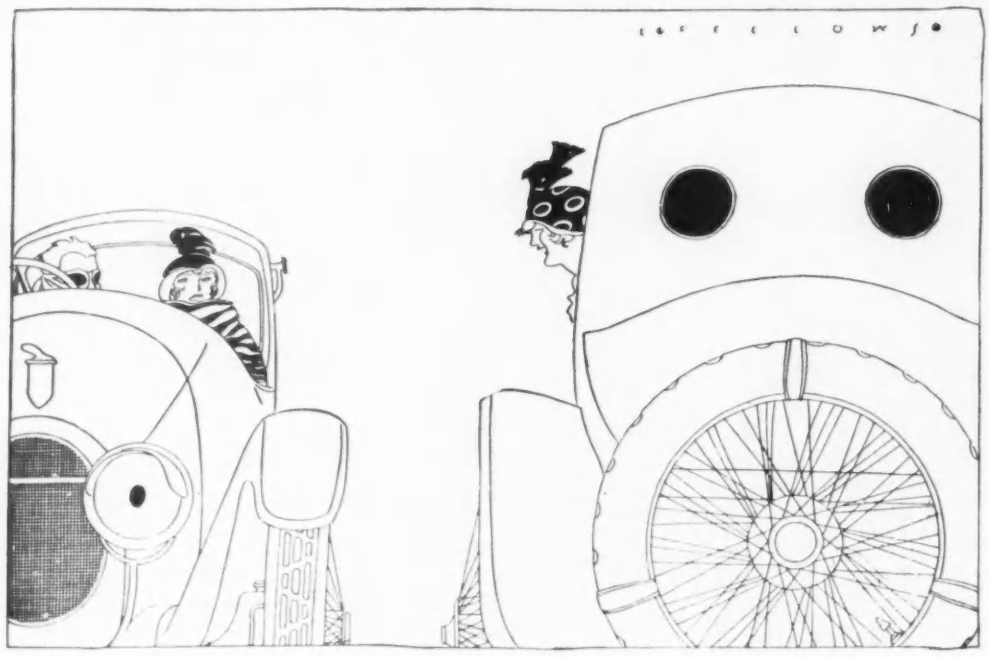

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four hundred motor worries can attack four hundred motorists in a day's trip.

Out of the host of letters from the readers of Leslie's Motor Department who take their auto troubles to Harold W. Slauson, Mechanical Engineer, four hundred that touch on things that could happen to anybody "coming and going" have been bound together with their answers in a booklet for your convenience.

This little collection of average motor worries and the way to settle them may be of more use to you than you think. It is yours for the asking. As we have only a limited number of the books we must be sure that you are a motorist so please indicate the name of your car on the coupon.

Leslie's
Illustrated Weekly Newspaper
225 Fifth Avenue New York

Vogue
April 1

Harold W. Slauson, M.E.
Leslie's Motor Department
225 Fifth Ave., New York

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"This Crême Yvette Sorbet is Wonderful"

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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

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GANESH TOILET PREPARATIONS

THE woman who says "I *WILL* better my complexion, and *I WILL NOT* resort to cosmetics or unknown and untried creams and lotions," will sooner or later use Mrs. Adair's Preparations and find in them the practical and unfailing assistance she seeks. Mrs. Adair has continuously served the conservative, difficult-to-please woman in Europe and America since scientific beauty culture came into existence, largely through her efforts. It is not improbable that some of her Ganesh Preparations mentioned here will meet your present needs.

Ganesh Eastern Muscle Developing Oil

So similar to the natural oil of the skin that it permeates and lubricates the tissues and muscles, strengthening and building up the entire underlying structure, thereby making firm and healthy the skin and filling out lines, wrinkles and hollows. A genuine youth restorer. $5, $2.50, $1 a bottle.

Ganesh Parisian Beauty Neige Cream

$1.50, for use before powdering, to make the skin blemishless and satiny. In pink, cream or white.

Ganesh Eastern Diable Skin Tonic

Invaluable in April weather. This splendid wash counteracts the withering effect of strong winds and hot rooms. Tones and strengthens a flabby skin, refines the texture and makes the pores less noticeable. $5, $2, 75c a bottle.

Ganesh Juno

A tissue builder of unusual strength, which unfailingly builds up and rounds out the neck, bust and shoulders; brings rapid results. $2.25, $1.25.

Ganesh Cream for Hands

$1, takes away signs of age; makes the skin soft and white.

Ganesh Enameline

$1.50, to whiten the neck and arms for evening.

Ganesh Chin Strap (Illustrated)

A soft mesh appliance which can be worn at night with comfort. Its use will gradually eliminate the double chin and all vestige of looseness or flabbiness of the skin about the chin and neck. $6.50, $5.

Ganesh Forehead Strap (Illustrated)

Is unequalled for the quick and complete removal of frown lines and furrows. $4, $5.

THERE are many more Ganesh Preparations to correct blemishes and imperfections and improve the skin generally—fifty to be exact, and there are twelve different Ganesh Appliances. Whatever may be the condition or peculiarities of your skin and contour you are sure to find a Ganesh aid created for your particular wants. The *completeness* of the Ganesh line is a distinguishing characteristic and is the result of Mrs. Adair's unending study and research. Mrs. Adair's Lecture Book (free) will tell you much of her methods and thoroughness, and her Price-List Booklet describes all of the Ganesh Preparations and Appliances. You are invited to write for both of them.

THE GANESH (Original) STRAPPING MUSCLE TREATMENT renews the tissues and muscles beneath the skin by the tapping and strapping method. This treatment is a corrective of facial defects from the faintest to the most pronounced, such as the double chin, hollow cheeks, a sallow, wrinkled skin, etc. It accomplishes a rapid restoration of the youthful contour. Single Treatment, $2.50.

THE GANESH TREATMENT FOR TIRED, LINED EYES clears and whitens yellow, reddened eyes, and smoothes away the crowsfeet. Very restful. $3.50 a treatment.

THE two treatments mentioned above are among those administered at Mrs. Adair's New York, London and Paris Salons, by competent English assistants who have received their training personally from Mrs. Adair. You will find the Ganesh Treatment a pleasure and a benefit. You are invited to call at the Salon for personal consultation, which will be gladly given without charge.

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HERE is one of the charming Wooltex slip-on coats. It is made of fine whip-cord, full silk lined. It has collar of contrasting silk, and triangular tabs over the diagonal slash pockets. Cuffs are inlaid with self cloth. The coat hangs full and loose, with that smartness that signifies good design and careful tailoring always found in Wooltex garments.

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A beautiful Wooltex model especially becoming to slender figures. The groups of plaits each side of front and back give the much desired youthful incurve at the waist. The collar and lapels present a pleasing effect difficult to obtain except in the soft-tailoring that characterizes Wooltex garments, the lapels always keeping their smooth, smart appearance.

Many of the best dressed women—thousands of them—no longer "shop around" for their suits and coats.

They buy Wooltex.

Each of them, season after season, goes to The Store That Sells Wooltex and there finds her own becoming Wooltex suit or coat, ready for immediate use.

It is sure to be correct in style.

It is sure to be the best expression of good taste, charm and quiet elegance.

It is sure to suit her individual needs.

It is sure to fit.

It is sure to give that service in use that stamps it as a garment of character—not a garment of outside beauty only.

It is sure to be moderately priced.

Wooltex suits are priced at $25 to $45; coats at $15 to $45; skirts at $5 to $15. They are now ready for your selection in your city at

The Store That Sells

Wooltex

Suits Coats Skirts

Suit No. 5090

THIS taffeta silk suit is one of the most attractive in the Wooltex spring line. Both skirt and jacket are velvet trimmed. The short, box jacket with very loose back is both chic and in excellent good taste. The careful workmanship and quality materials are of the usual high standard that has made Wooltex the choice of so many well-dressed women.

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Importers

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Hélène, $21.50

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The smart model illustrated is one of the famous LOMBARD SPECIALTIES.

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Middy Neckerchiefs (22 colors) each ***$1.25***

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evince that true style and elegance of detail that has gained for the Rose Lilli Corset the preference of Society women everywhere. The models may be inspected at

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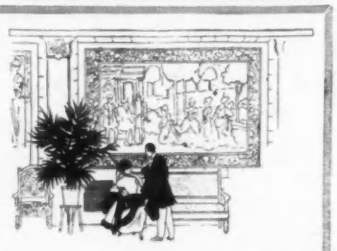

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I have helped 75,000 of the most refined, intellectual women of America to regain health and good figures. I have taught them how to **keep** well. Why not you? You are busy?—all the more reason for maintaining your health and figure. Can you not devote just a few minutes each day in the privacy of your rooms to scientific, practical principles of health arranged to fit your individual case and needs?

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No Drugs—No Medicine

I study your health symptoms to determine what vital organs are weak, out of place, or not doing their proper work. Then my exercises strengthen and hold them in place, because the exercises develop and regenerate the nerves and muscles controlling them, promoting a circulation of good, warm blood, purified by deep, correct breathing. By following my directions, such ailments are relieved as

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Constipation **Torpid Liver**
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and many others resulting from poor circulation, weak action of vital organs, lack of resistance, etc. Most women can have better figures and better health, with less effort and time than they now expend in bearing up under the burdens of their weakness.

You can be SO well

Set your health goal high. Make your figure one that improves the beauty of any gown you wear

Write me about yourself. Your letter will be personal to me and my reply will be just as sincere to you. I am at my desk from 8 a. m. to 5 p. m. Fully one-third of my pupils are directed to me by those who have been benefited. Some one in your town probably knows me.

With my letter I will send you my booklet showing you how to stand and walk correctly and giving other health information of vital interest. Even if you are perfectly well, and your figure is all you wish, you may be able to help a dear friend by directing her attention to this building of health and grace through natural means. At least you will have helped me by your interest in this movement for greater culture, beauty and refinement in women.

Sit down and write me NOW. Don't wait. You may forget it. I have had a wonderful experience and I shall be glad to tell you about it.

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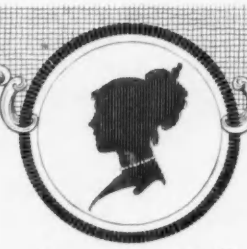

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Softness, smoothness, transparency, pleasing fragrance—in short all the qualities necessary in an attractive face powder are instinctively expected in a product of Henry Tetlow.

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controlled by push-buttons mounted on the steering column at your finger tip, out of the way of lap rob or overcoat, makes the gear shift lever unnecessary and permits you to shift ***from*** any speed ***to*** any speed — instantly and surely—by merely pressing a button.

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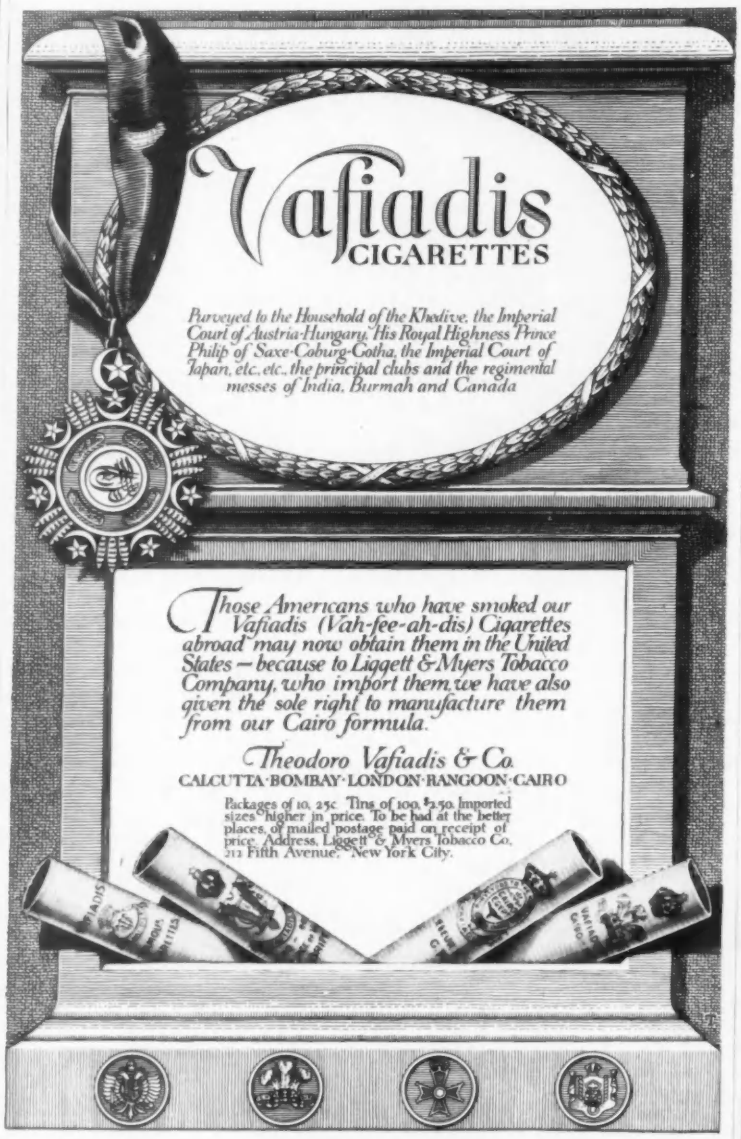

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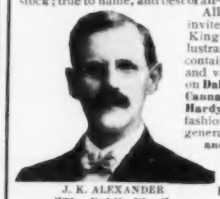

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All Flower Lovers are invited to send to the Dahlia King for his latest Free Illustrated Catalogue, which contains helpful descriptions and valuable cultural hints on **Dahlias, Gladiolus, Roses, Cannas, Peonies, Phlox, Iris, Hardy** Plants for the Old-fashioned Garden, and a general line of **Ornamental and Flowering** Shrubs

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SOFT AND VELVETY. Money back if not entirely pleased.

Nadine is pure and harmless. Adheres until washed off. Prevents sunburn and return of discolorations. A million delighted users prove its value. Popular tints: Flesh, Pink, Brunette, White. 50c. by toilet counters or mail. Dept. V.

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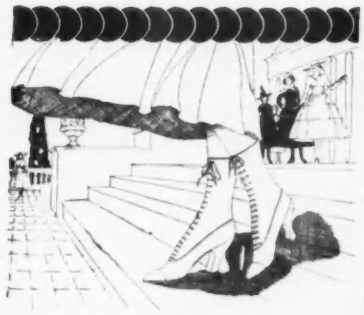


Bulletin No. 25

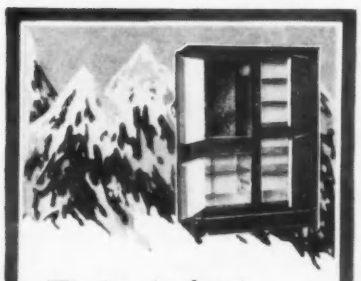
THE CORRECT WHITE SHOE

The Style Committee endorses for Spring White Shoes for day, evening and sport wear. The smart, perfect fitting and practical shoes are of F. B. & C. white washable glazed kid No. 81. No dressing required to clean. Use soap and water, or Carbona Cleaning Fluid.

Combinations of various colored F. B. & C. glazed kid vamps to match the costume, and tops of white washable glazed kid No. 81 are approved.

A desirable Shoe for all occasions is that made of F. B. & C. Bronze Kid.

Fashion Publicity Co.
OF NEW YORK



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The Glacier Book tells how to protect health by storing food in circulating fresh air. Get it BEFORE you spend that refrigerator money. The Glacier Book tells you why the Glacier is YOUR kind of a refrigerator—full of hard-fisted truths. Write today. It will PAY you WELL.

Northern Refrigerator Co.
780 Crofton Ave. Grand Rapids, Mich.

Goodness, man! I hardly recognized you—I never saw you looking so well—been away?

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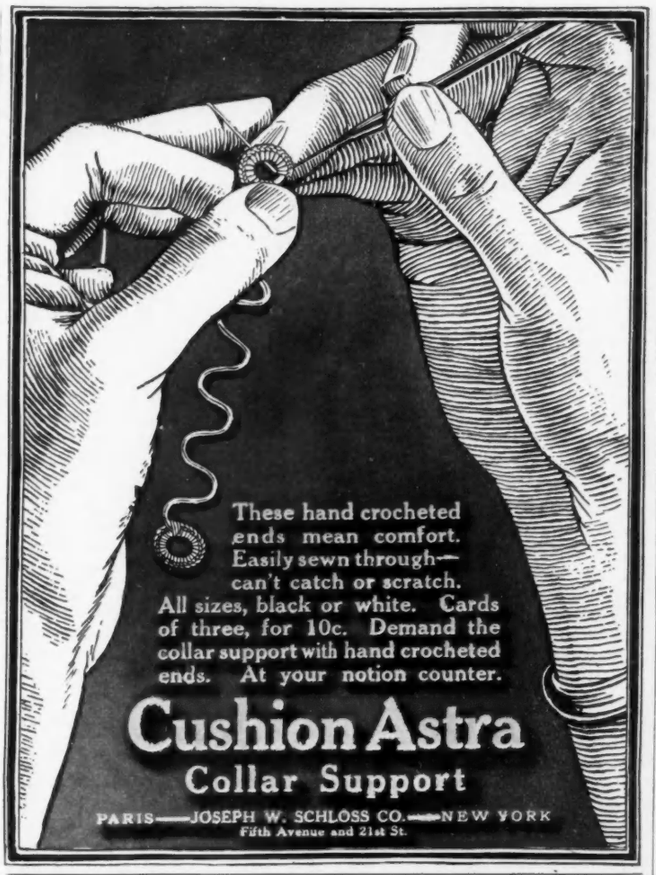

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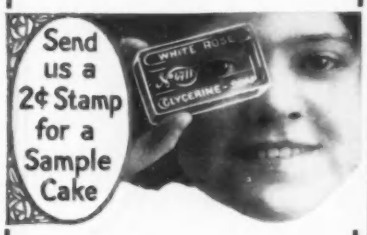

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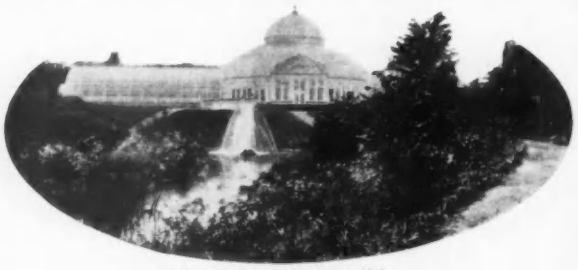

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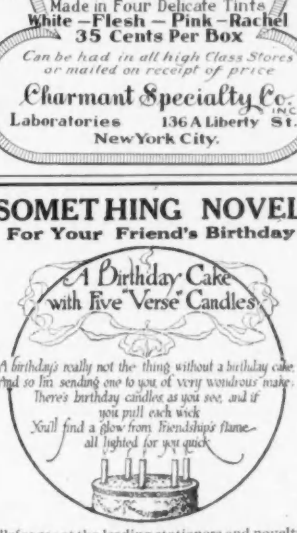

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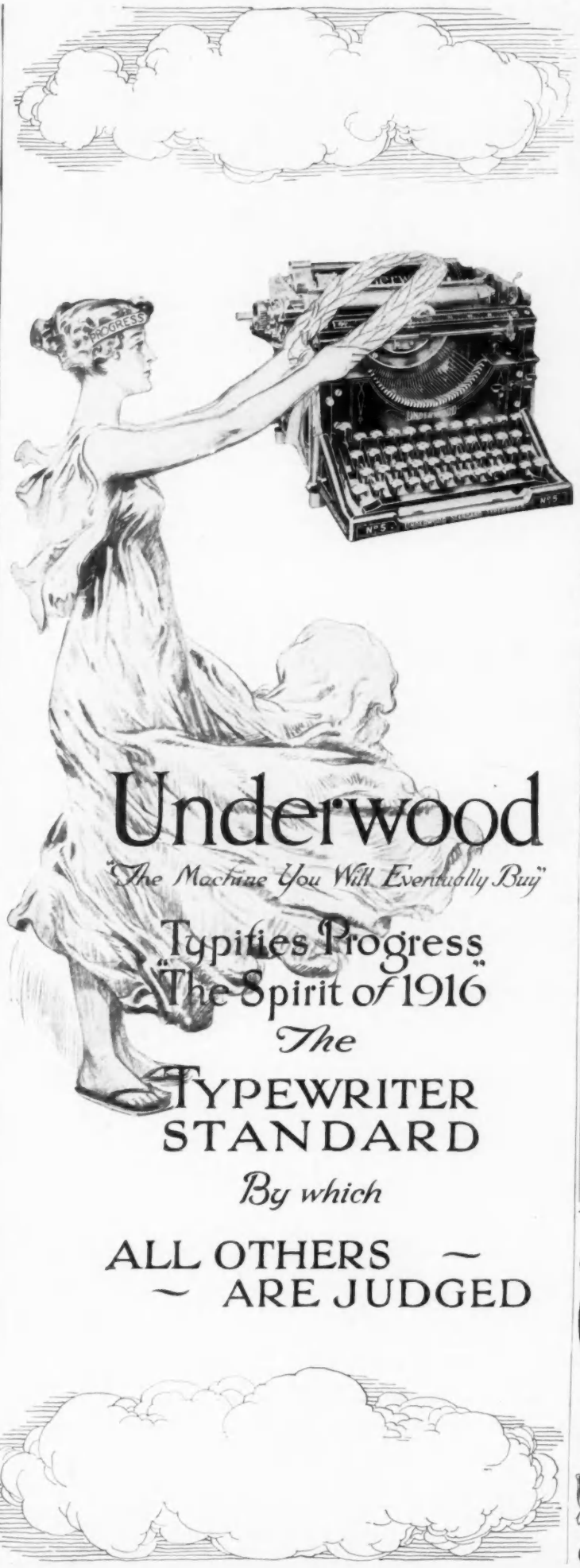

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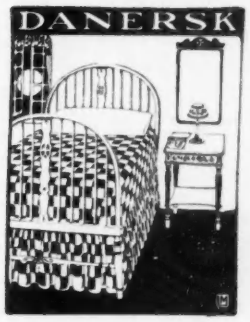

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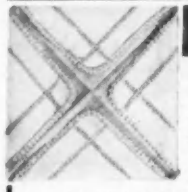

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Sunset Magazine

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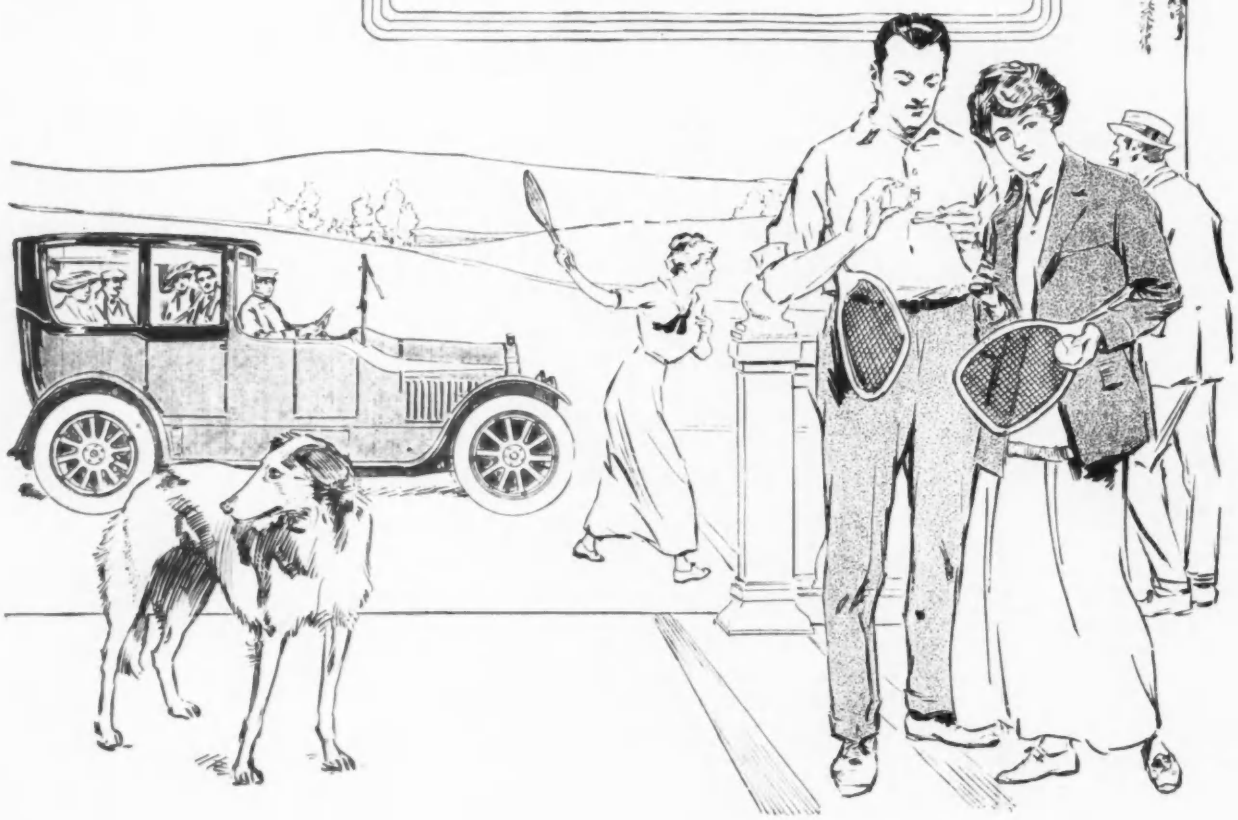

This is the March cover of the magazine that carries nearly four times as much automobile advertising as any other general monthly magazine.

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IF you have seen the new Chandler touring car body you understand why we do not attempt to describe it. If you have not seen it visit the Chandler salesrooms today and get a new idea of motor car beauty.

This new touring car is the most beautiful car of the year. There can hardly be any argument as to that. Someone having reason to be biased might dispute this, but you are unprejudiced—you will look with open mind for grace of line and beauty of finish—and you will agree with what countless thousands at the automobile shows have said very positively. They have said the Chandler is the most beautiful car of the year. So go and see it.

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Come see the Chandler. You will be delighted with the *style* of the car and you know *now* that you can *depend* on it mechanically—depend on it for all the power, speed, flexible control and day-in-and-day-out service that you could ask for in a car at any price.

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TOMATO SAUCE RECIPE

One tablespoon butter; one tablespoon flour; half cup SNIDER'S CATSUP; one cup hot water. Heat the butter thoroughly in a granite pan, stir in the flour until smooth, then add catsup and water. Boil for two minutes, stirring constantly.

SNIDER'S CATSUP IN SCRAMBLED EGGS

A tablespoon of SNIDER'S CATSUP to every two eggs. Thoroughly beat the butter and catsup in scrambling pan; then pour in the eggs and thoroughly scramble while cooking.

The above is a splendid appetizer. Scrambled eggs is an American dish served quite frequently for breakfast.

BROWN GRAVY RECIPE

One tablespoon of SNIDER'S CATSUP to all thick gravies for each person to be served.

Prepare your brown, also all thick gravies, your usual way, adding SNIDER'S CATSUP with your mixture before heating.

MACARONI AND SPAGHETTI RECIPE

Boil the macaroni or spaghetti until tender; pour off the water; then blanch in cold water. Prepare your sauce as follows: One tablespoon butter; one tablespoon flour; one-half cup SNIDER'S TOMATO CATSUP; one cup hot water. Heat the butter thoroughly in a granite pan, stir in the flour until smooth, then add catsup and water. Boil for two minutes, stirring constantly. Pour sauce over the macaroni or spaghetti, then re-heat and serve very hot. Add some snappy grated cheese.

The above is such a delicious and nutritious food that we can recommend it for luncheon and dinner.

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